

SHOW-CARD WRITING

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Com. & Adm.

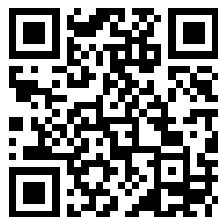
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A. E. Hurst



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Hardware Show Card Writing

Application of Various
Types of Letters for Mer-
cantile Purposes, Newest
and Best Methods, Hints
and Pointers for Practical
Work Based on Actual
Store Card Writing. . .

BY

A. E. HURST and C. J. NOWAK

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THE
TO
YRABLI OGAHO

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PREFACE

THE purpose of this book is primarily to advance the sales of merchandise with the judicious use of that great silent salesman—the show card.

It is not an exhaustive text-book of sign painting, as there is a material difference between professional sign painting and expert show-card writing—a difference in talent and requirements which are rarely associated.

It is not a history dealing with the origin of letters but a treatise on lettering for practical business purposes.

We have endeavored to trace the broad outlines of mercantile lettering with demonstrations and explain their fundamental principles in language as clear as possible.

The subjects and illustrations compiled on the following pages were designed especially for Iron Age-Hardware and for the hardware business. This information, however, with slight revision, will answer for practically any class of retail store service.

Much care has been taken to arrange the lessons in a progressive way, thereby leading the student gradually and safely into the more difficult studies.

That the book should succeed in making an expert show-card writer of every reader is too much to expect. In order to reach any degree of efficiency in show-card writing, mental effort and patience are essential. To those who are not willing to devote much time to practice, this art will always remain a puzzle.

Those who are willing to progress by their own efforts will find a wealth of knowledge in the book, all of which is based on years of actual store show-card writing experience.

If a reader will master one alphabet and thereby increase his usefulness to himself or his employer, a purpose of this book has been fulfilled.

TABLE OF CONTENTS

	PAGE
LESSON No. 1. Outfit and Materials.....	7
LESSON No. 2. Single Stroke Gothic.....	13
LESSON No. 3. Slanting Gothic Letters.....	19
LESSON No. 4. Spurred Egyptian Alphabet.....	24
LESSON No. 5. Double Stroke Egyptian.....	30
LESSON No. 6. Single Stroke Roman.....	35
LESSON No. 7. Single Stroke Script.....	40
LESSON No. 8. Outline Roman.....	44
LESSON No. 9. Air-Brush Work.....	49
LESSON No. 10. Soennecken Pen Work.....	54
LESSON No. 11. Artists' Single Stroke.....	58
LESSON No. 12. Payzant Pen Alphabets.....	63
LESSON No. 13. More About the Air-Brush.....	66
LESSON No. 14. Modernized Dutch Letters.....	71
LESSON No. 15. Thick and Thin Outline Alphabet.....	76
LESSON No. 16. Spur and Combination Alphabet.....	82
LESSON No. 17. Condensed Air-Brush Alphabet.....	86
LESSON No. 18. Modified Old English.....	92
LESSON No. 19. Round and Semi-round Writing Alphabets.....	96
LESSON No. 20. Vertical Single Stroke Alphabet.....	101
LESSON No. 21. Block Letter.....	106
LESSON No. 22. Skeleton Alphabet.....	113
LESSON No. 23. Modified Old English Single Stroke.....	120
LESSON No. 24. Single Stroke Block Alphabet.....	126
LESSON No. 25. Brush Outline Script.....	132

Lesson No. 1—Outfit and Materials

THE modern hardware merchant of today who makes a study of judicious advertising will acknowledge that effectively worded show cards do much to increase his business, but he is not always able to make use of them. Few hardware stores can afford to employ a regular sign writer, and it is not easy to find a window trimmer, and almost impossible to find a clerk, who can do good card work.

Any ambitious clerk or window trimmer who is not satisfied to stay in the same old rut, drawing the same salary year in and year out, will readily see the advantage of so valuable an accomplishment. If you are contented to stay in the same position year after year, you ought to make up your mind that it is only a question of time when that position will not be contented with you.

Many a man started in clerking at a small salary and worked up to the top in that line of work and gradually slid backwards. The successful men of to-day are men who have struck out for something beyond their immediate surroundings, men who have reached out for knowledge which carries with it power. Show card writing is sure to increase your usefulness, thereby making it possible for you to demand more money for your services.

ART EASILY ACQUIRED

Any one who has the ability to write good plain tickets is always in demand. The supply has never been large enough to meet the demand. The reason why merchants in smaller towns do not use a greater quantity of card signs, is chiefly because they are unable to secure them. This art of show card writing can be mastered by almost anyone with a little coaching, a reasonable amount of patience and plenty of practice. All will admit that practice makes the penman, although all can not become experts. Show card writing is practically the same class of work.

Study diligently the suggestions and ideas set forth in these lessons and practice from thirty minutes to an hour a day and you will soon be able to make price tickets and cards suitable for almost any mercantile purpose.

Do not become discouraged at your first attempts, as it is expected that your curves and strokes will look badly. Improvements will be gradual. "Stick-to-it-iveness" is essential and a person with the least bit of artistic taste will find it a very fascinating and profitable occupation.

It is the purpose of this course of instruction to give only such alphabets as are of a practical business-bringing nature, suitable for all hardware store work.

The lessons are arranged and given in a simple but progressive system calculated to lead the student gradually from the plain and simple to the more difficult styles, and omitting from the course all alphabets that are elaborate, not easy to read at a glance, obsolete or not in common use.

We advise beginners to buy only what is absolutely essential, as the best card writers use the fewest tools. Too many tools and materials will hamper your work and get one to use a slow mechanical movement in everything he attempts, which must be avoided in order to become a successful store card writer.

THE WORK ROOM

Before buying the equipment we must consider the place to work. Look around the store and if possible secure a space near a well lighted window. You will find a good supply of natural light much better than electric or gas light, both for the eyes and for good judgment in coloring. Then secure a table, tilt it forward slightly (this can be done by placing four or six inch blocks under the back legs), as in this position you will find that the work can be done much better than if a level surface is used. This scheme also gives the eye a more direct line on the work, thereby enabling one to lay out more correctly. A good table for this purpose may be made out of ordinary box boards.

When working in the evening use a good steady light and place this directly above the rear of the table on which you are working, from 12 to 18 inches above the work. Your eyes should always be protected from the light by means of an eye shade, especially if you have considerable work to do.

SELECTING THE BRUSHES

The illustration (Fig. 1) shows an inexpensive outfit for beginners. Red sable rigger brushes are the best to buy. They are a little more expensive than the ordinary kind, but with the proper care will outlast three of the cheap brushes, besides making your work more perfect and clean edged. Steer clear of camel hair brushes, as they do not possess the required elasticity for good work. Sizes 5, 8, 10 and 12 will answer for all purposes. The handle should not be longer than six inches. Cut off the surplus length. A brush once used for water colors should never be used in oil and should always be rinsed thoroughly after using and laid flat on the table. One trains a brush to his hand, therefore he should never allow others to use it.

T SQUARE AND RULER

Next secure a T square, 22½ inches in length. You can rule with this much more accurately and rapidly than with an ordinary ruler. The inches should be

marked off on T square so as to enable you to readily center the card. You will also need a ruler with two blocks about a quarter of an inch in high securely fastened under each end. This is for ruling quickly with a brush. Fig. 1 also shows a double pointed pen holder, the use of which will be described in future lessons.

PAINTS

As our course progresses we give various pointers on mixing paints. At the present we will need only black paint for practice. We shall therefore dwell on three different good black paints, one of which surely may be secured in the smallest towns.

We advise the use of advertised ready mixed inks for beginners, if you can secure them, as mixing forms an important part in the work and should be thoroughly understood.

Distemper drop black color ground in water makes a good paint for show card work. It is mixed with a few drops of mucilage and water. Always keep this paint in air tight jars and see that it is moist.

Dry colors that are mixed with water and mucilage are also used for show cards. To prepare it, soak a quantity in wood alcohol, as this cuts and loosens the paint. Then mix in your water and mucilage to the proper consistency for smooth black work.

ACCESSORIES NEEDED

It is always advisable to have the following inexpensive accessories on hand, as you will find them mighty handy in facilitating your work. First a bottle of mucilage for sizing paints; a few ointment jars with screw tops for mixing paints, similar to the one illustrated in Fig. 1; a large water bottle holding clean water for mixing paint (the cork should have a quill through it which acts as a shaker); a large bottle holding water for washing brushes; a rag for wiping and drying the brushes; scissors for cutting cardboard; a small piece of glass for pointing and chiseling the brushes and dripping the paint onto before using it on the card. Lead pencils and small wooden paddles for mixing and stirring the paints will complete the outfit.

PROPERLY DISTRIBUTING COLOR

Merely dipping a brush into color will not answer for any good card work, as the color must be properly distributed and the center hairs charged with as much paint as the outside. This is what the small piece of glass before mentioned is for. After you dip the brush into



FIG. 1. AN INEXPENSIVE OUTFIT FOR BEGINNERS.

the paint wiggle and turn it gently on the small glass surface in order to distribute the paint and point your brush.

PRACTICE WORK

Always endeavor to make the brush strokes continuous, not the entire letter or figure continuous, but each individual stroke continuous. For rapid one stroke letters the brush should be well filled with color which should flow freely from the extreme point. Strive to make each stroke uniform by the pressure of the brush on the cardboard.

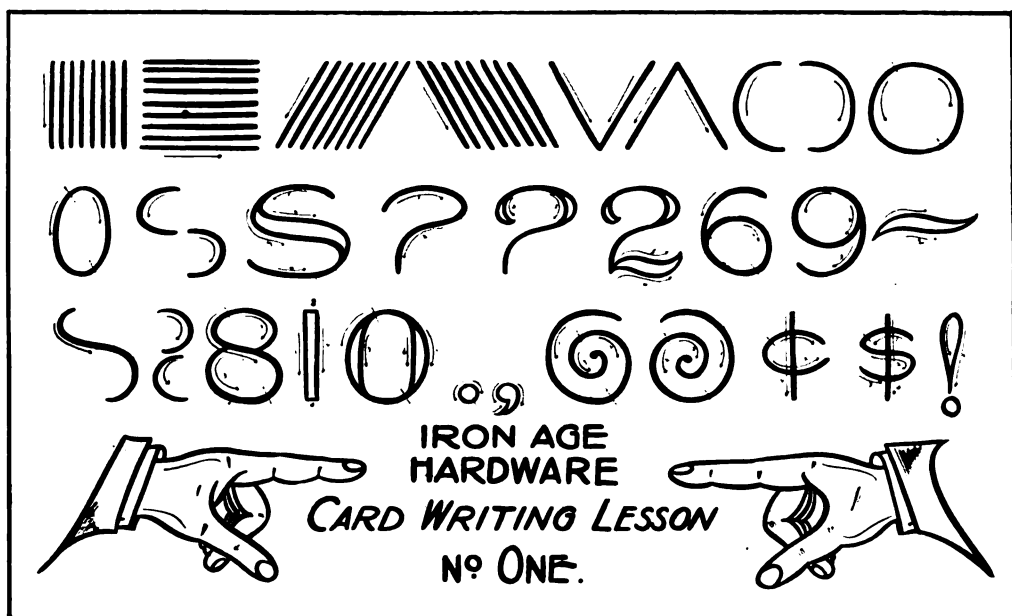


FIG. 2. SHOWING THE FUNDAMENTAL PRINCIPLE OF LETTERING.

Do not try to be too accurate or careful in your work, as by this method you are apt to acquire a slow movement. Start out boldly. It may be somewhat discouraging at first, but do not give up. Persistency will win in the end and each day you will experience a better control of the brush and only by practice can one improve.

FUNDAMENTAL PRINCIPLE OF LETTERING

Fig. 2 shows the fundamental principle of lettering. All letters can be divided into three divisions, a vertical line, a horizontal line and a curved line, and the one who can master these illustrated strokes rapidly will be able to make good as a showcard writer in a short time.

Short vertical lines such as are used in a small letter of not over 2 inches in height can be made entirely by movement of the fingers.

POSITION OF THE HAND

Fig. 3 shows the position of the hand for holding the brush in practicing and regular card work. An excellent thing to do is to practice holding the brush in this position before filling it with paint. The brush should be held in a perpendicular position, or as nearly so as possible, and the hand resting lightly with the tips of the fingers and the fleshy part of the hand, which is most natural. This idea is shown in the illustration. The object should be to develop a full arm movement rather than the finger movement. This may be a little awkward

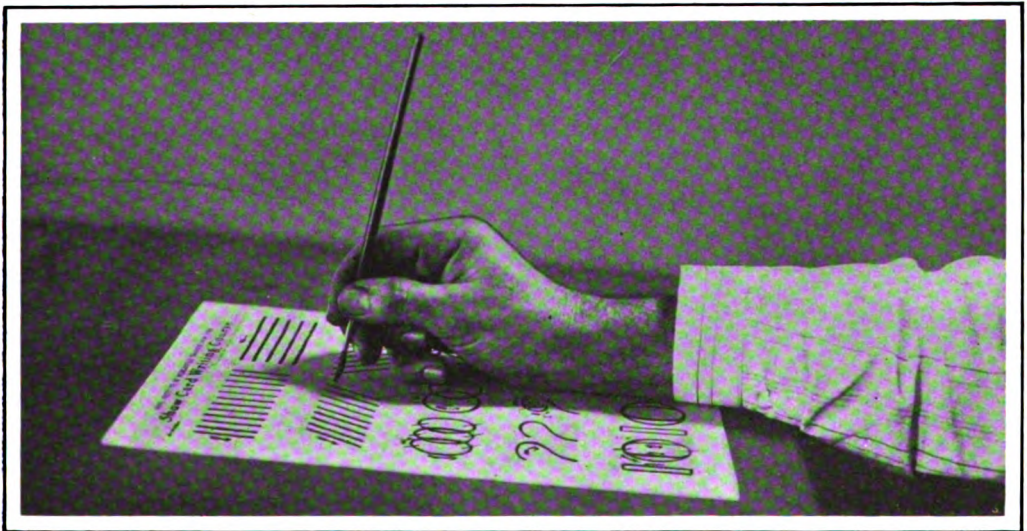


FIG. 3. CORRECT POSITION OF HAND FOR HOLDING THE BRUSH IN CARD WORK.

at the start, but can be accomplished with practice, and it ultimately will prove an advantage in lettering. The paper should be straight with the edge of the table.

Before making a stroke have the starting point and the finish of your line well defined in your mind. Then by a moderately quick stroke, starting at the upper point, bring the brush down the full length of the stroke, not decreasing the pressure until the full line is made. In ending the stroke the brush should be lifted from the paper rather than drawn from it, thereby avoiding a point at the end. If the movement covered by Lesson No. 1 is sufficiently practiced to make you able to draw vertical, horizontal and curved lines accurately it will be much easier for you to make good letters.

Vertical lines should always be drawn from the top down; horizontal lines always from left to right, and curved lines which are either horizontal or vertical should be made accordingly.

Do not grasp the brush too firmly, but let it rest lightly between the fingers. The lines should be made with confidence. Practice the lines diligently according to the indication of the small arrows and this will put you in good shape to start on Lesson No. 2, which consists of single stroke letters.

Regarding cardboard, your own judgment should be sufficient to know good cardboard, but for practice work wrapping paper will answer.

The original size of our lesson plate was a half sheet size (14 x 22 inches) and this should be made with a No. 5 or 6 brush worked to a nice point, and charged with but enough color to form one or two strokes. These proportions will give you an idea for laying out your practice work.

Lesson No. 2—Single Stroke Gothic

THE window card has a threefold purpose, namely, Attention, Interest and Price. A well-written and neat price ticket on merchandise displayed has much force in calling attention to the display. Thus attention becomes fixed. Cards and tickets are read and interest is aroused in the article to which they are attached.

The price should be such as to give emphasis, to interest and to create a desire to possess the merchandise shown. In this way the little helpers perform



FIG. 4. LESSON PLATE IN WHICH EACH SECTION OF LETTER IS DESIGNATED BY SMALL ARROW; SECTIONS ARE ALSO CONSECUTIVELY NUMBERED.

the work of a silent salesman and are often more effective than a clerk behind a counter.

SUGGESTIONS FOR THE BEGINNER

For the beginner the single stroke letters are the simplest and most practical and easiest to learn. Therefore our second lesson consists of a single stroke gothic letter (Fig. 4), which is one of the easiest styles to master.

We intend to instruct you in as simple and thorough a manner as is possible and you should therefore pay strict attention to every detail set forth in these

lessons, as a slight disregard to any part may hinder and prove a barrier in making yourself competent.

FOLLOWING INSTRUCTIONS ABSOLUTELY

To illustrate, we recommend the use of a certain kind of a brush, the red sable rigger. You try to buy this of your dealer and find that he has never heard of this brush, but recommends something "just as good." Desirous of beginning your work, you buy this brush, which is probably no more suitable for card writing than a tooth brush. Then you wonder why you do not progress.

Materials are perhaps one of the most important factors in the business, and one will often run across men who have wasted years in trying to reach a point where they can demand better salaries, all on account of improper materials.

Card writers' materials cost less than tools of most any other trade, and one should therefore strive to secure only the best. Experience will teach you that good work can only be accomplished by the use of the best.

Having secured the necessary materials and brushes mentioned in Lesson No. 1, we will now explain the single stroke letter.

SINGLE STROKE GOTHIC

The single stroke work is used mainly on small tickets, or for words that do not need to be made prominent, or where considerable explanatory matter is necessary on a single card. Single stock letters are so called because each section or part of the letter is made with one stroke of the brush and they are therefore the quickest letters to make if one is in a rush to complete the work.

Eleven letters in the alphabet have curved lines, B, C, D, G, J, O, P, Q, R, S and U. To make these properly one must be able to make a fairly good circle as illustrated in our Lesson No. 1. Practice much on this. Hold the brush as indicated in Lesson No. 1 and work on the point. Bear in mind one important suggestion that was explained in Lesson No. 1, but which will bear repeating: *Do not hold the brush too tight*, as this will often cause the hand to cramp.

CHEAP CARDBOARD FOR PRACTICE

In practicing almost any kind of cardboard with a smooth surface will answer. Now rule lines across it about $1\frac{1}{2}$ inches apart. At first it might be well to draw each letter with pencil before attempting to use the brush, which will give you an idea for formation. All written characters are made in sections. On our lesson plate you will find each section or part of letter designated by a small arrow, the sections also being consecutively numbered. It is well to follow these in your practice. However, the directions of the strokes need not be adhered to exactly, as there is no set rule for all strokes in card work, and although

uniform characters and rapid work can be more easily and certainly secured if some definite method is followed, it is well to remember that the most rapid work is done with the part finger and part muscular movement.

SIZE OF LESSON PLATE

The original size of each lesson plate is a half sheet size, 14 x 22 inches. Show cards are usually designated as follows in regards to their size: Full sheet, half sheet, quarter sheet, one-eighth sheet, etc. A full size sheet is 22 x 28 inches; a half size sheet, as already stated, is 14 x 22 inches. The height of the

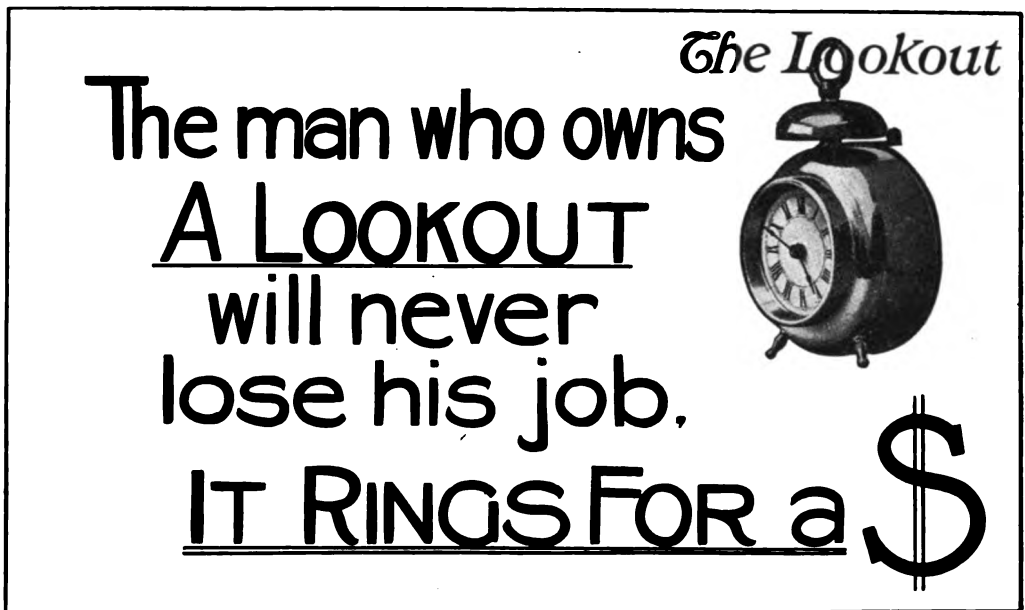


FIG. 5. SINGLE STROKE LETTERS ARE SO CALLED BECAUSE EACH SECTION OR PART OF LETTER IS MADE WITH ONE STROKE OF BRUSH.

letters is $1\frac{1}{2}$ and 1 inch. This is mentioned so as to give you an idea for arranging your practice work. The size of the brush used can be either a No. 8 or No. 9 red sable rigger.

PRACTICE ONE LETTER AT A TIME

We recommend that you confine yourself to straight lines until the hand has become accustomed to the work and has a free and easy movement.

Carefully master one letter before trying another, thus avoiding confusion and progressing much faster than if you try to gain all in too short a time. The size of the letter on the finished card depends on many things. It gives a much better effect, too, if the letters are small, done in black on white with plenty of white margin left around the card.

In forming these letters the end part of the brush must be free and even. A red sable rigger is a round brush and it must therefore be flattened in order to form these letters correctly. The hairs should all cling together in straight, even fashion so that there are no loose hairs to spoil the contour of the letters. To train your brush in this way will take patience and practice.

DEFECTIVE BRUSHES

Occasionally you are apt to secure a red sable rigger that is defective. This is usually caused in binding and cementing the hairs into the ferrule of the brush in a crooked, uneven manner. In cases of this kind it is difficult to secure a

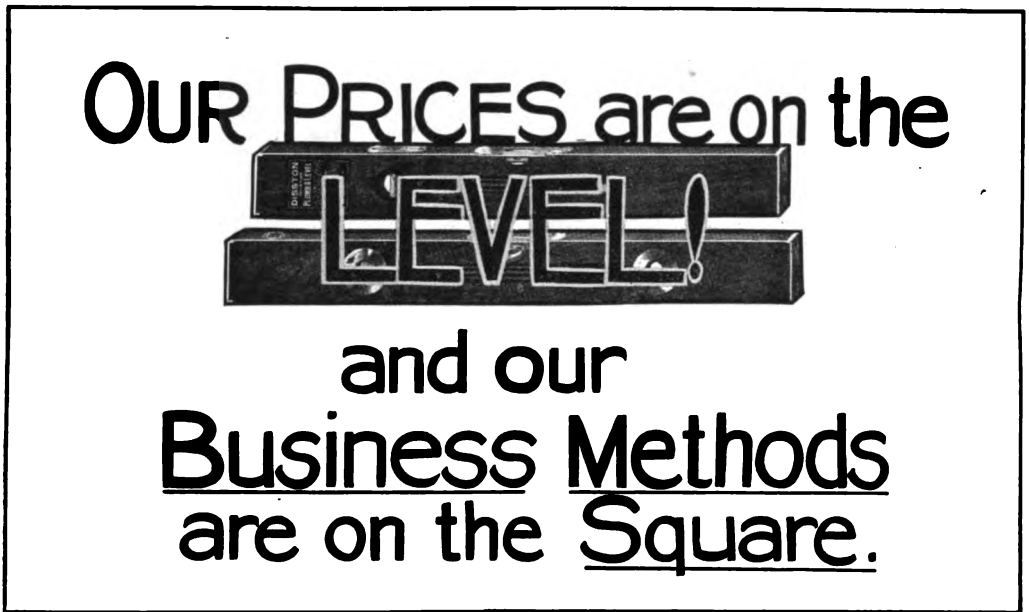


FIG. 6. SHOW CARD IN WHICH SINGLE STROKE GOTHIC LETTERS ARE USED.

straight edge. The best way to treat brushes of this nature is to place a drop of shellac on the end of the ferrule and hold the brush in a flat position until it thoroughly sets. See that none of the shellac gets near the end of the hairs, as it is apt to spoil the brush. If your brush contains but a slight defect it can probably be treated in the following manner: Dip it into a bottle of mucilage and then flatten it into shape with the fingers until it becomes thoroughly set. Leave it in this position for three or four days, then soak the mucilage out in water, and it will retain the shape into which you have formed it.

CHISELING

The chiseling or flattening of the brush is accomplished by rubbing it back and forth on a flat smooth surface. Some card writers use a glazed piece of

cardboard for this purpose, but it is best to use a piece of glass, as it can be washed off and used over and over again and it does not absorb any of the paint. Of course, you understand that the brush is dipped into the ink before you commence the process of chiseling. This will also assist you in removing the surplus paint and rubbing it thoroughly into the brush.

USE PLENTY OF SIZING

Water color paints for flat stroke work must contain plenty of sizing or the brush hairs will not hold in an even, unbroken shape. If you experience any

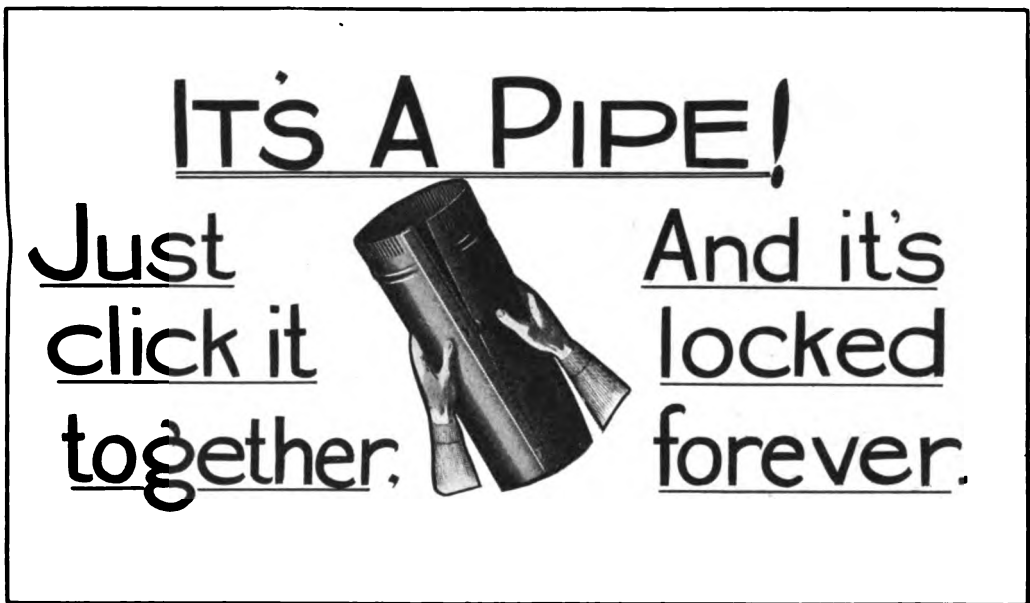


FIG. 7. SINGLE STROKE LETTERS ARE THE QUICKEST TO MAKE IF IN A RUSH.

difficulty from this source it can be easily overcome by adding a little more mucilage to your paint.

It is advisable to practice all of these exercises carefully by using the various sizes of brushes. Always endeavor to make each letter with as few strokes as possible.

THE ACCOMPANYING SHOW CARDS

The accompanying show cards all show the use of our illustrated alphabet which will give you an idea of what may be accomplished by mastering but one of the lesson plates arranged in this book.

One alphabet, however, does not give you any range for a variety of headline work. This is more clearly explained to you in a future lesson.

We also wish to call your attention to the use of illustrations on the accompanying cards. These were all cut from advertisements appearing in **IRON AGE-HARDWARE**, and they afford an unlimited amount of suggestions for similar usage.

Above all things keep this injunction constantly in mind: *Practice!*
PRACTICE!! PRACTICE!!!

Lesson No. 3—Slanting Gothic Letters

BEFORE taking up Lesson No. 3 let us review some of the points made in Lesson No. 1 and Lesson No. 2 so that the student will be sure to get started on the right track.

In practice work for these lessons we recommend that you use the same size of space for all the letters, that is, $1\frac{1}{2}$ and 1 inch in height, using a No. 8 or No. 9 brush. Hold the brush in an easy, natural position, just as you would a pencil in writing, but be sure and hold the brush perpendicular to your work.



FIG. 8. SLANTING GOTHIC LETTERS AND FIGURES. EACH SECTION OF LETTER OR FIGURE IS DESIGNATED BY SMALL ARROWS; SECTIONS ALSO ARE CONSECUTIVELY NUMBERED.

After working out the brush to a chisel edge, as described in Lesson No. 2, use very little color, smoothing out the brush hairs flat for every other stroke, charging the brush with a little color each time.

Our reason for suggesting this is the fact that the less color used in the brush, the neater and smoother work is the result. For the down strokes hold the chiseled edge of the brush horizontal to the guide lines because the down strokes are parallel to the guide lines. In executing strokes in opposite directions, for ovals, circles and curves, the brush should be turned in the fingers gradually with

the motion of the arm and wrist, so that the curved line is the full width throughout the entire letter.

A most important point to remember for this and all square finished alphabets is to begin the downward strokes a little under the top guide line and stop a little before coming to the bottom line. Turn the brush around without adding any color but flattening it out and finishing the stroke across its width, thereby giving a square, clean cut effect. This will tend to give all work between the lines a clean uniform appearance.

SLANTING GOTHIC LETTERS

In this lesson we take up the slanting Gothic letter (Fig. 8), which is practically the same letter as treated in Lesson No. 2 except that the letters are made on a slant. If you have mastered Lesson No. 2 you will find that letters made on this slant are much easier of execution than the straight letter.

It might be a good idea at this time to take up the lower case letters. These letters require more time and care as in their construction they contain a great many more curved lines than the capitals. We recommend that you carefully study the construction of each lower case letter before attempting it with the brush.

To assist you in the formation of these letters, it is a good plan first to take a pencil, holding it exactly as you would a brush, as illustrated in Lesson No. 1, and allowing the point of the brush to rest very lightly on the card, then follow out the strokes as indicated by the arrows.

Study each character well while making the strokes. After working this way a few times with the pencil you will find it much easier to work with the brush.

Be sure you thoroughly understand all the instructions pertaining to each lesson. It is well to study the instructions carefully with the letters before you, before beginning practice.

OUR ILLUSTRATIONS

The slanting Gothic letters are excellent for use on small price tickets and show cards, on which words do not need to be brought out prominently. The accompanying reproductions of cards (Fig. 9) show a number of ideas in which we have utilized the slanting Gothic. These cards are each embellished with illustrations taken from advertisements in IRON AGE-HARDWARE. Embellishments of this kind always have a tendency to give your card a higher class appearance. The illustrations also tend to call attention to the show card and the merchandise on display. Of course, it is essential that the illustration should be in harmony with the catch phrase or the merchandise shown. These cards are all made on quarter sheets (11 x 14 inches) and were executed with a No. 8 red sable rigger brush.

This single stroke alphabet is excellent for card work where a plain and attractive card must be gotten out in a hurry. That is why this class of letter is extensively used for store work, where the cards must often be changed daily, consequently an alphabet which is quickly executed is essential.

LAYING OUT THE CARD

The laying out of a show card is one of the most important details. One may be able to make good, clear and well-proportioned letters, but if the card is not laid out in a neat and artistic manner the letters will lose a great deal of their



FIG. 9. SHOW CARDS IN WHICH SLANTING GOTHIC LETTERS ARE USED.

beauty. It is advisable to allow plenty of white space around the card and not to crowd the wording; neither should it be spread out too far. It is best to measure off an equal distance—train your eye to do this—all around the margin of the card and to strive to keep your lettering within this space.

Good work requires that the arrangement of the letters and words be such that the letters look equally distant apart and the space on the line which the word occupies evenly filled. If this is neglected the wording is apt to look crowded in some places and patchy and drawn out in others.

In using a single stroke alphabet, if you find that you are apt to run over the line on a large card, do not crowd the letters into a limited space, but rather separate them and begin a new line, as the best appearing cards are so spaced that the first letter in each line is on a perpendicular line above the corresponding letter on the line below. This will assist in giving the card a symmetrical appearance and adds greatly to the artistic appearance of the layout.

HIGHT OF LETTERS

We will not give any set rule for the hight of the lower case letters when compared with the capitals, although if the caps are $1\frac{1}{2}$ inches in hight the lower case letters may be 1 inch allowing $\frac{1}{4}$ inch for the upper extending letters, such as b, d, t, and also $\frac{1}{4}$ inch for the lower extending letters, such as g, p, y. However, one can gauge the hight according to his fancy and often secure a more artistic effect than by following any set rule.

FIGURES

We wish to lay stress on the practicing of figures, as this is the most essential part of store show-card writing. A good idea is to practice much on the slant figure, as it is the easier for the beginner to learn, and he will more readily grasp the idea of spacing from this line. These figures may also be condensed or expanded so as to give a variety of ideas for practice work.

After you have practiced the figure with the different sizes of brushes it would be well to practice "Sargent Locks," "Hamilton '27'" and "Iver Johnson," as shown in the show cards reproduced herewith. After this practice lay out a few cards following the ideas shown.

POINTS WORTH REMEMBERING

Here are a few points to remember. If your show-card paint gets thick, thin it with water. Always wash out and point your brushes after practice as the life of the brush depends a great deal on the care given to it. The point of the brush should be carefully protected and the paint never allowed to dry on it as the point forms the work, and the remaining hairs serve only as feeders.

WHITE INK

After you have practiced for some time with black ink it might be a good idea to secure some black or colored cardboard or practice paper and try your hand with white ink. Many of the advertised white inks or compounds will answer for this work. A good homemade white ink is made by first taking a quantity of white zinc (this can be bought in powder form); thoroughly mix with mucilage and water into a thick putty, and then thin it slowly, adding a little water at a time. Care should be taken to have it well covered, otherwise it will soon dry up.

Here is another recipe: Fill a pint cup about one-quarter full of whiting. Then thin with water. Add $\frac{1}{2}$ ounce of pulverized glue, boil slowly, continually stirring until the glue is thoroughly dissolved. If at any time you find this paint becomes stiff a little heating will thin it properly.

A good white paint may also be secured in distempered colors, as mentioned in Lesson No. 1.

If any of our students are unable to secure materials necessary to correctly take up this course in card writing, write IRON AGE-HARDWARE and we will be glad to put you in touch with manufacturers of the various materials and supplies. It is very desirable that our students get started right and follow the instructions given in the primary lessons.

In the mean time keep in mind the all-important rule in card writing, that is, *Practice!* PRACTICE!! PRACTICE!!!

Lesson No. 4—Spurred Egyptian Alphabet

THE telling influence of a well-ticketed window may be silent and many times unseen, but at the same time it is selling the goods in its quiet way, presenting the strongest arguments possible and urging the purchaser to buy, and in the end its results become manifest.

Some hardware merchants recognize the importance of price tickets, yet go about the placing of them in a crude and injudicious way. Price tickets galore are found throughout the display and these of a most dissimilar character.



FIG. 10. A PRACTICAL ALPHABET FOR RAPID SHOW-CARD WORK—THE STYLE OF LETTER KNOWN AS SPURRED EGYPTIAN. ARROWS INDICATE SUCCESSIVE STROKES.

Many of the productions are of a crude, home-made character, others made with stamping outfits, and others are productions of outside professionals of varying degree of ability and exhibiting a variety of tastes.

The result of such a showing can be easily imagined. The cards are sure to be of assorted shapes and colors with the representation of almost every conceivable variety of lettering. The effect is anything but pleasing and the expense is much in excess of that usually incurred by the employment of a show-card writer.

We cannot too strongly impress the importance of individuality, legibility and adaptability in the employment of price tickets.

SPURRED EGYPTIAN LETTER

The accompanying alphabet (Fig. 10) is a very practical one for rapid show-card work. It is very similar to the one described and illustrated in Lesson No. 2. The great difference is the fact that these letters are given a decorative finish by the aid of what is termed a spur stroke, from which the alphabet derives its name Spurred Egyptian.

The various sections of the letter are all made with a single stroke and are clearly illustrated with the accompanying arrows and figures giving the rotation of the strokes in their order.

We call special attention to the figures, which are excellent for price ticket use.



FIG. 11. SPURRED EGYPTIAN LETTERS ARE VERY SIMILAR TO SINGLE STROKE GOTHIC EXCEPT THAT THEY ARE EMBELLISHED WITH A SPUR.

The accompanying show cards (Figs. 11, 12, 13), in which this style of lettering is used, represent three excellent designs, embellished with illustrations taken from IRON-AGE HARDWARE. These cards as well as the lesson plate were made on half sheets 14 x 22 inches which will give you an idea for laying out cards for practice work.

STRIPING AND BORDER LINE WORK

The appearance of a show-card layout can sometimes be effectively increased with edged lines or borders, but in some cases it is better not to use them.

A card that is well laid out with lettering of an even, uniform size and plenty of space around the margin, will look attractive without the border lines.

The border lines are in a great many cases employed to hide imperfections in the layout, as when lines are not uniform and varying in size and spaces between the lines. A border of this kind tends to detract from the imperfections.

USE EMBELLISHMENTS SPARINGLY

Double edge lines are usually made with one wide and one narrow brush, sizes 6 and 12. Some card writers at times will use three or more edged lines, but more than two are to be considered a waste of effort, except in rare instances.

In embellishing your card always bear in mind that numerous embellishing strokes are sure to give an amateurish effect to the card and be altogether lacking in art.

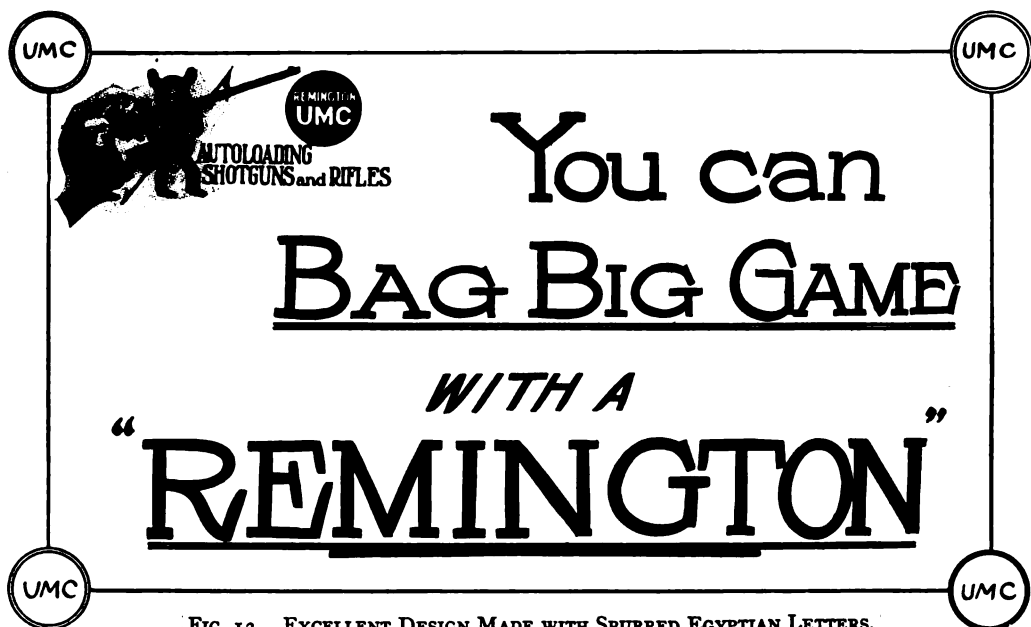


FIG. 12. EXCELLENT DESIGN MADE WITH SPURRED EGYPTIAN LETTERS.

COLOR AND BRUSHES

As a striping color always use black unless your card is some shaded creation to be used on special occasions. The red sable rigger brushes referred to in previous articles are excellent for striping, as the brushes can be easily flattened to make a stroke of the required thickness.

In striping endeavor to make the stroke continuous if possible and of even thickness throughout the entire length.

METHODS OF STRIPING

Our half tone illustration (Fig. 14) gives an idea of one of the quickest and easiest ways for general striping of the show card. This consists of holding the

brush as shown and allowing the edge of the ruler to act as a guide in completing the line.

This style of striping permits one to work on any portion of the card after the letters have become thoroughly dried.

Another method of striping is as follows: Hold the brush in an almost perpendicular position between the thumb and index finger. Allow the edge of the show card to act as a guide. This method permits one to rule from the right-hand side of the table or the right-hand edge of the cardboard. Of course, you understand the respective edges act as a pilot or guide for the hand. The tips of the third finger should rest lightly on the cardboard or top of the table, as the case may be, using the little finger as your lining guide. The hand should glide



FIG. 13. ANOTHER EXAMPLE OF LETTERING WITH THE SPUR STROKE.

along the card in an easy manner at the distance required. This is then repeated on the other three sides, completing the border.

SUGGESTIONS FOR THE BEGINNER

It is advisable to employ a dry brush until the beginner becomes familiar with the position of the hand. After a little practice the student will gradually become able to rule such lines with great ease and rapidity.

In striping see that the paint is well distributed throughout the brush; otherwise thick and heavy lines are bound to result at the beginning of the stroke.

When the card to be striped is small or on the order of price tickets, it is well to do this work with a drawing pen, as fine lines can be made much easier

with this instrument and the width of the lines may be gauged by tightening or loosening the small set screws fixed to the side of the pen.

WORD UNDERLINING

The first method of striping is the best for drawing lines far from the edge of the card or for underlining certain words.

If you want to underline certain words on the card and find them not dry enough to lay your straight edge thereon, tip one end of the ruler with the left hand and stripe as described above, securing your rest by placing fingers on the edge of the ruler as illustrated. This method will require considerable practice on the part of the beginner.

Striping can be used to excellent advantage for outlining large letters, such as the block or Roman, which are explained in Lesson No. 8.

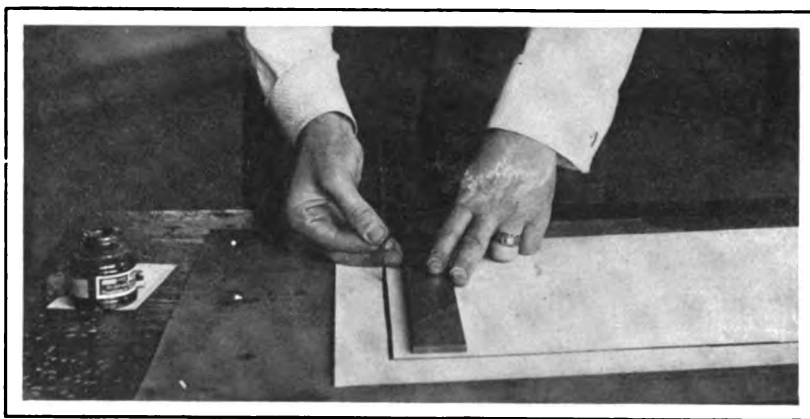


FIG. 14. ONE OF THE QUICKEST AND EASIEST WAYS FOR GENERAL STRIPING OF THE SHOW CARD.

SOME DONT'S FOR CARD WRITERS

Don't fail to cover your work table with a green or suitable color of cotton felt, to keep cards from slipping off.

Don't fail to keep your brush free of drying color at end of ferrule, to get full value of its elasticity.

Don't fail to thoroughly clean your brushes daily after work, using clean, cool water.

Don't fail to squeeze all superfluous water from your brushes after washing and putting brushes away in a position to protect the hairs.

Don't let brushes stand on end in paint or in water, as they will lose their shape and become ruined.

Don't fail to leave sufficient margin on all show cards.

Don't fail to erase all pencil marks, such as spacing and ruled guide lines, as they detract from the neatness of the card.

Don't attempt fancy scrolls, flowers or ornaments, until you are proficient in plain work.

Don't fail to exercise cleanliness in show-card work at all times, as nothing detracts more from the beauty of a card.

Don't fail to place a piece of paper under your hand to protect card from perspiration or ink marks.

Don't fail to rule a neat border on your show cards, as they are as important as a frame on a picture.

Don't fail to master the arm movement as well as the finger movement; long strokes require arm movements and cannot be made in any other way.

Don't attempt to letter a show card unless it is properly laid out. This will save time and many regrets.

Don't fail to use art gum or a sponge rubber in cleaning your cards, as no other method is as good.

Don't attempt to cut the end of a poorly balanced brush with the hope of getting a square end, for it will be utterly useless after cutting.

Don't fail to memorize with care the correct strokes of each alphabet as you practice it. Learn to distinguish one style from another.

Don't forget that a glossy show-card ink will work with a pull on the grain of your paper and is easier handled than the flat colors.

After studying this lesson carefully review Lessons Nos. 2 and 3 so as to secure a clear idea regarding the difference in the construction of the alphabets. You will readily see that this spurred Egyptian Alphabet may be made on a slant similar to the letters shown in Lesson No. 3. Do not become discouraged if your first attempt is not as good as our lesson plates. Better work is bound to result if you PRACTICE.

Lesson No. 5—Double Stroke Egyptian

THE merchant who cannot readily see the interest and importance of good cards and price tickets, is very blind, indeed, and it is to be observed that in many cases the business in such stores is practically at a standstill. It grows but little, if at all. Perhaps merchants of this class have at one time given the show card and price ticket plan a test and because people did not “fall over them-selves” to buy their wares, they discarded the scheme as an unnecessary bother.

This is a very narrow view to take, as show-card publicity, like any other good advertising, must be continually brought to bear upon the minds of the public. True, not every one who views the well-ticketed show window and allows it to arouse his interest buys, but the same thing may be said of the salesman behind the counter who argues and piles up the merchandise for the customer and fails in the end (possibly on account of his personal action) to effect a sale. The failure, however, does not condemn the effort.

DOUBLE STROKE EGYPTIAN

In our Lesson No. 5 we show what is known as the double stroke Egyptian Alphabet (Fig. 15). This is a very good alphabet for headline work and is



FIG. 15. DOUBLE STROKE EGYPTIAN ALPHABET, QUICKLY MADE AND USED FOR HEADLINE WORK

quickly made when the construction is firmly fixed in the mind. It also has a further advantage of being easily read and when neatly finished and executed it can be used for high class show-card lettering. The execution is the same as in our previous lesson, excepting that the guide lines are 2 inches apart and the thick part of the lettering is done with two strokes of the brush. The spurs and the thin portion of each letter are made with one stroke.

This same alphabet can be finished with a pointed spur if desired and with the more finished work it is worth the extra effort. This forms one of the most

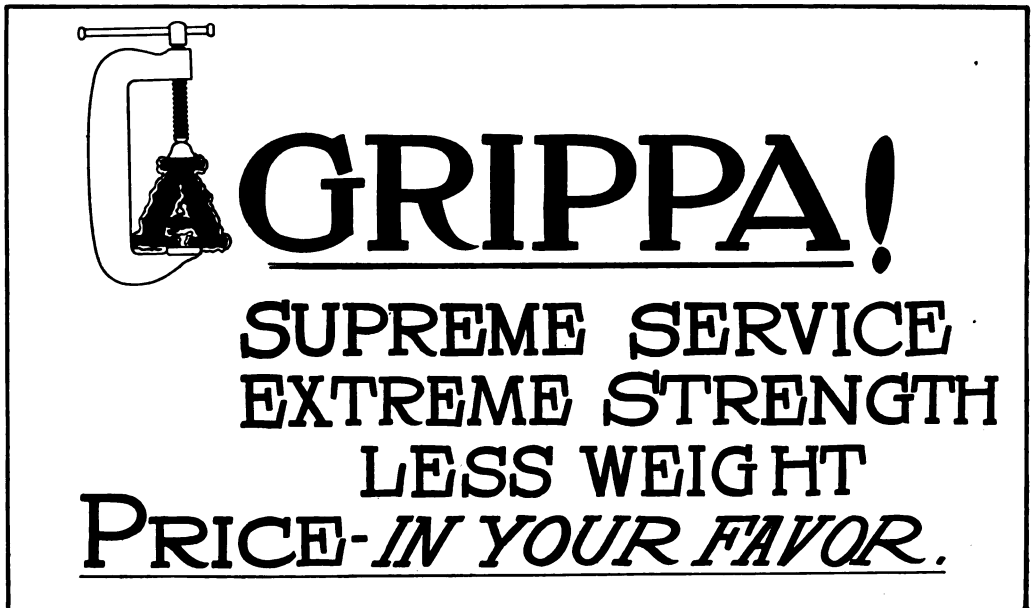


FIG. 16. LINES SHOULD BE CARRIED PARALLEL, MAINTAINING UNIFORMITY IN WIDTH OF THE STROKE.

pleasing display alphabets known for quick execution and will be found useful on many occasions.

PRACTICE WORK

The student in practicing this outline work should make an effort to develop his ability to carry these lines parallel and at the same time maintain uniformity in the width of the stroke.

We advise the student to devote much time to practice on this point as it will be of great advantage to him if the outlines are made correctly in this respect.

THE SPURS

The spurs may be used or not as suits the taste of the painter. These little embellishments will give the letter a more finished appearance and it is advisable to use them until you become an expert with this letter, as these ornamentations have a tendency to hide the amateurish defects to some extent.

Never allow the letters to touch each other. However, there should be a difference in the spacing of some of these letters. Two round letters coming together, such as "O O," having no spurs, may be allowed to almost touch each other without having the appearance of doing so, while such letters as "J E," placed side by side, produce the effect of being closer together than they really are.

STUDY EACH LETTER WELL

Work on each letter separately until you are familiar with it before attempting others. It is necessary to follow the instructions as closely as possible, as



FIG. 17. THE DOUBLE STROKE EGYPTIAN LETTERS ARE EASILY READ AND WHEN NEATLY FINISHED MAY BE USED FOR HIGH CLASS WORK.

designated by the small arrows. This lesson plate was originally laid out on a card 14 x 22 inches. It is necessary to become thoroughly familiar with each letter and endeavor on each subsequent trial to show a marked improvement on former attempts. Do not consider this lesson learned even though the completed plate is executed in a satisfactory manner. This is a time to begin forming words and laying out small cards and signs such as the ones illustrated with this lesson.


WATCH FOR CATCH PHRASES

The accompanying show cards (Figs. 16, 17, 18) show some excellent ideas and are taken from the advertising pages of IRON AGE-HARDWARE. These illustrations are neatly cut from the original pages and mounted with the aid of mucilage on the show card and the wording placed around the decorative designs.

In regard to your show-card wording, it is well to remember that the best cards give definite information in a forcible and sincere way.

Anything that is catchy or cleverly designed is always keenly appreciated by the shopping public. Good show-card catch phrases can be secured by watching the head lines of high-class advertising and good trade journals. Many clever wordings suitable for this purpose will be found by studying the pages of IRON AGE-HARDWARE.

It is well to jot down in a note book all clever wordings suitable for card use and keep them for future reference, as one sometimes finds it a difficult matter to think up a good, catchy phrase on the spur of the moment.



"CANIT"
USE THE
"CANCO"


**GARBAGE &
 ASH CAN**  **\$**

FIG. 18. WATCH THE HEADLINES OF HIGH CLASS ADVERTISING FOR CATCH PHRASES.

In the accompanying cards we wish to call special attention to the fact that all the head lines or display work show the use of the double stroke Egyptian Alphabet. The remaining portion of the card is made with the single stroke Gothic, as, it will be remembered, described in Lesson No. 4.

The original size of these cards, allowing an inch around each from the border line, is a half sheet (14 x 22 inches). This will give you a fair idea for laying out a similar card. These cards are all executed in black and white, which is the most practical for general show card use. In the future lessons, however, we will take up colors and the mixing of the paints.

THINGS TO REMEMBER

A few of the more important things regarding these lessons might again be called to your attention.

Do not fail to hold the brush as near perpendicular as possible, working on the point only.

Cultivate an easy, graceful movement, as a cramped finger and hand will make it impossible ever to acquire great speed in the work.

The vertical and curved strokes should be made with a downward stroke of the brush

The horizontal strokes should be drawn from left to right, always avoiding pinching the brush, but making the lines by drawing the brush to a point, thus keeping the hairs together, which will insure a perfect line. The flat point of the brush only should touch the paper.

The show-card student will find that experience is the best and safest teacher. By constant and diligent practice the improvement will be gradual but certain. The best card writers made many a poor card at first, so do not become discouraged; rather be encouraged by the thought that you will learn something each time to avoid in the future, and, having once mastered the art, you will never regret the hard work necessary at the beginning.

The whole secret of lettering is *Practice!* PRACTICE! PRACTICE!!!

Lesson No. 6—Single Stroke Roman

THE Roman alphabet is one of the best and most popular because it is the easiest of all alphabets to read. It is therefore considered as one of the most practical for general card work. It is one of the oldest alphabets known.

Some card writing courses take the student from the beginning of the alphabet down to the present stage but we consider this information of very little benefit for show card use where rapid work is necessary.



FIG. 19. THE ROMAN ALPHABET, EASIEST TO READ AND MOST PRACTICAL FOR GENERAL CARD WORK.

IMPORTANT POINTS TO REMEMBER

There is one important thing to remember, and that is, to hold the brush correctly. A No. 8 or No. 9 red sable rigger flattened to a chisel edge, as before described in Lesson No. 2, is the brush to use in executing the accompanying letters (Fig. 19). The brush is held in the fingers so that the flat chisel edge is at an angle of 45 degrees at all times. The only motion necessary for execution is the motion of the wrist and arm. Take one letter at a time and study it well until you become thoroughly familiar with its outline and proportions.

Certain sections of the Roman letters are slightly heavier than others. The following rules regarding the construction of thickness of the various strokes should be borne in mind:

All down strokes from left to right with the exception of Z are heavy lined strokes. In amateur card writing one will often see the A and other letters started backwards. If you pay strict attention and remember this most important rule you will never make such a mistake. As an illustration, notice the down strokes from left to right on the A K M N V W X and Y of this lesson.



FIG. 20. SHOWING THE USE OF BOTH UPPER AND LOWER CASE SINGLE STROKE ROMAN.

NO SET RULES IN SPACING

Our students need not adhere to set rules regarding spacing of letters, as only a few letters in the alphabet are proportioned exactly alike. For show-card work, which is always done quickly, merely rule lines for the height of the letters. The letter "I" being the narrowest in width, gauge the others accordingly. Good taste requires that the letters look about the same distance apart, although oftentimes the letters may be out of proportion and still have a good effect. A presentable sign that is quickly produced is all that is usually required for featuring hardware in the show window or interior.

HIGHT AND SPURS

The top and bottom guide lines for the capitals shown in our lesson plate, are ruled about $1\frac{1}{2}$ inches in height. The original guide lines for the lower case letters were about one inch high. All letters in this lesson plate are shown with

spurs, that is, points extending out from the corners. Sometimes this letter is made in a square corner which makes the letter a more simple one to execute but does not give the dash and style created by the spurred stroke.

The illustrations I J K on the third line show the detailed construction of the spurs with arrows pointing the direction of each stroke. The left and right corners of the chisel edge of the brush are used for the left and right lines of the spurs. The bottom line is made by turning the edge of the brush parallel with the line.

The spurs may be made in two strokes as illustrated with the arrows in illustration K on the third line. The spurs on the top part of the capitals C G S are shown in illustration marked A B C D E F on the third line of our lesson plate.

The motion of the brush is stopped at the desired points and the brush is turned to the left $1/8$ turning with a slight downward movement which forms the point of the spur. By studying the illustration shown on the last half of the third line, you will readily understand the formation of the various spurred finishes.

Then, practice!

COMPONENT PARTS OF A LETTER

The *stroke* is a term applied to the width between the outline forming the letter. When it applies to letters possessing more than one width between these outlines, it always means the greatest width which usually is the vertical or from left to right downward stroke.

The *fine* line is the line connecting the strokes or lines attached to them forming a part of the letter and is usually a horizontal line as the fine line in letter H.

The *spur* as before explained is a small projection from the extremity of a letter and exists in seven varieties according to the style of the letter on which it is used.

The *face* of a letter usually includes all the space or surface within the outline of the letter and it is heavy or light faced according to the width of the strokes.

The *outlines* of a letter are the lines that form the letter leaving the body of the stroke open. All letters which we will show in Lesson No. 8 will demonstrate work of this kind.

The *width* of a letter always applies to the space occupied between the vertical lines to the extreme right and left and never refers to the height of the letter.

The *background* is a surface on which the letter is placed. It is sometimes called ground or field. Our lesson plate in this case is on a white background.

Condensed is a term applied to the closer spacing of letters or making them narrower than normal in width.

Extending is a show-card term which means the opposite of condensing, that is when letters are drawn out to a greater width than normal. This term should not be confused with the appearance of a condensed letter with relation of its height to its width.

The *cyma* is a character employed to equalize the spacing of your regular letters, by placing it where the lines are open and requiring something more than the plain letter to make the word solid. This design resembles a wave similar



FIG. 21. GOOD TASTE REQUIRES THAT LETTERS LOOK ABOUT THE SAME DISTANCE APART, ALTHOUGH OFTEN-TIMES THEY MAY BE OUT OF PROPORTION AND STILL HAVE A GOOD EFFECT.

to the center strokes or stroke No. 4 in the E and F of our illustrated capitals. In fact the cyma can be successfully used in conjunction with letters such as A E F L M W V and is illustrated in some styles of letters which form a part of the letter itself.

In practicing follow the darts as this system is desirable not only to promote speed but also to insure a uniform letter. When you have once learned the general shape and formation of these letters, you will find it a simple matter to create new styles out of the regular form that will greatly assist you in securing a graceful effect to the word.

REGARDING PRACTICE

It is well to practice these lesson plates over according to the instructions at least three times and then try without the plates, after which you can go over

your work and correct any errors you may make. After you have the formation of the letters well in mind, practice on different words but do not dabble with fancy effects. Thoroughly learn the plain letters and in a later lesson we will give you the more fancy and irregular letters and explain their use.

THE ILLUSTRATED CARDS

We present in the accompanying arts three show cards, showing the use of the single stroke Roman. The illustrations which embellish these cards were all taken from IRON AGE-HARDWARE and are used by simply pasting the design on



FIG. 22. ALL DOWN STROKES FROM LEFT TO RIGHT WITH THE EXCEPTION OF Z, ARE HEAVY LINED STROKES.

the card and lettering around it. In the card advertising "Corbin Door Jam" (Fig. 20) both the upper and lower case single stroke Roman are shown. In the "Stanley Window Set" card (Fig. 21) all the letters with the exception of "Wrought-steel" is single stroke Roman. In the "Zig Zag" card (Fig. 22) all of the lettering shows the single stroke Roman.

If any of our readers desire to know where the best materials in the way of brushes, inks and other material may be secured, we will be glad to place them in direct touch with the manufacturers. Write to us.

The secret of successful card writing is Practice. Keep everlastingly at it.

Lesson No. 7—Single Stroke Script

ENOUGH cannot be said regarding the importance of price tickets both in the show window and in the interior of the store. Some merchants do not fully realize this importance and are apt to discard their use for the simple reason of the small expense.



FIG. 23. SINGLE STROKE SCRIPT ALPHABET, ONE OF THE BEST FOR GENERAL SHOW-CARD WORK.

When comparing the results obtained by the judicious use of price tickets with the small cost of production it is fair to state that the comparison is so one-sided that it is practically out of the question to argue the matter.

SINGLE STROKE SCRIPT

The alphabet accompanying this article, called the single stroke script, (Fig. 23) is perhaps one of the best that can be found for general show-card work. Its commendable points are that it is "fast" and easily read at a glance as well as being ornamental without being fussy or over-elaborate.

It can be readily adapted for rapid free hand work, as it is made on a slight slant and any irregularities in the letters will not be noticed, providing the slant

of all the letters is uniform. The stem may be a little thin or the strokes a little large without being noticed by anyone except the critic; in fact, a great deal of the beauty of a show card lies in its irregularities which give it a dash and finish characteristic of rapid free hand work.

LETTER FORMATIONS

The principal parts of this alphabet are all formed with a single stroke of the brush as you can see. The lower case "a" requires only two strokes in its construction. The upper case "A" requires six strokes in its construction. Counting the spurred strokes in the capital letter "A" four are principal strokes,

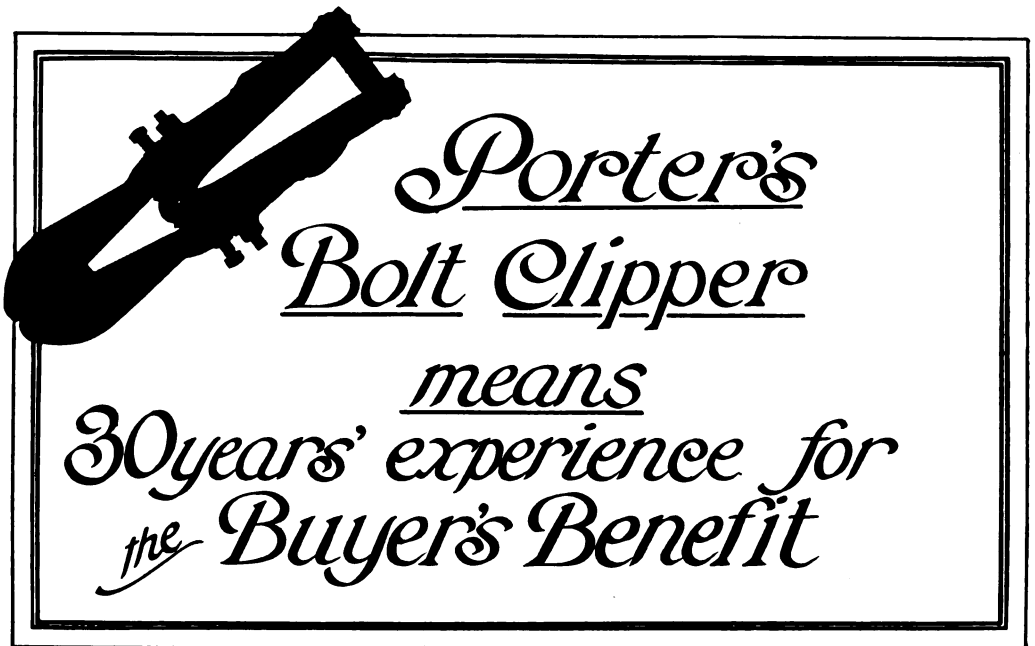


FIG. 24. SHOWING HOW AN ILLUSTRATION MAY BE UTILIZED TO EMBELLISH THE BORDER OF A SHOW CARD.

numbers 1, 2, 3 and 4. The connecting stroke 5 and the spurred stroke 6 are minor strokes. The lower and upper case letter "C" consists of three principal strokes, there being no minor or spurred strokes in its construction. The accompanying alphabet clearly shows the rotation of the strokes in order to secure most rapid work.

ORIGINAL SIZES

This alphabet is especially appropriate in using a great deal of descriptive matter on the card. The reproduction of the lesson plate is naturally much smaller than the original. In the original letter the lower case "a" is 1 inch in height and the capital "A" is $1\frac{3}{4}$ inches high.

This alphabet was originally written on a half sheet, size 14 x 22 inches.

These letters were formed with a No. 9 red sable rigger chiseled flat. The method for chiseling a brush was described in Lesson No. 2.

SHOW CARDS ILLUSTRATE ALPHABET

Show cards accompanying this lesson illustrate examples of alphabet employed. They are all done on a white card lettered in black. The "Bolt Clipper" card (Fig. 24) shows how an illustration taken from IRON AGE-HARDWARE may be utilized to embellish the border of a show card.

The "Square" show card (Fig. 25) also shows an effective way of utilizing IRON AGE-HARDWARE illustrations.

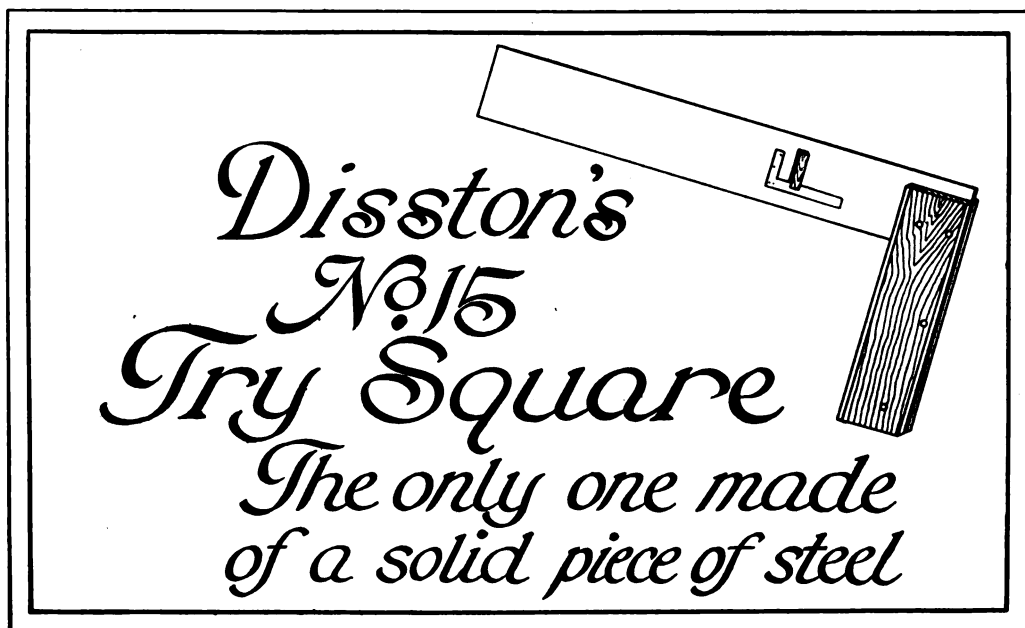


FIG. 25. A SIMPLE AND CLEAN CUT CARD MADE WITH THE SINGLE STROKE SCRIPT.

The Stanley's "New Bolt" card (Fig. 26) is another excellent example of this kind. All line work around these cards was described in Lesson No. 4, to which you ought again refer.

To acquire the art of card writing careful study, close observation, practice and patience are necessary.

One of Josh Billings' eulogies—that on the postage stamp—has a good card writing moral. "My son," he says, "consider the postage stamp. It has one virtue. It sticks to something until it gets there."

If you are observant you have likely noticed what an effect show cards and price tickets have upon the store's appearance. In some establishments nearly everything in view is ticketed. In others, these silent salesman, as they are

quite appropriately termed, are made generous use of. Signs and price tickets are good for stores—good in the respect that they are business originators, but few managements hold them to be as valuable as they really are. There is nothing that will contribute so much to the completeness of a store.

REMARKS REGARDING YOUR PRACTICE WORK

In order to be successful with these lessons one must continually work on the alphabets illustrated. First study your letter and then keep on practicing until the hand becomes accustomed to the movement and can swing the brush with a free and rapid motion.

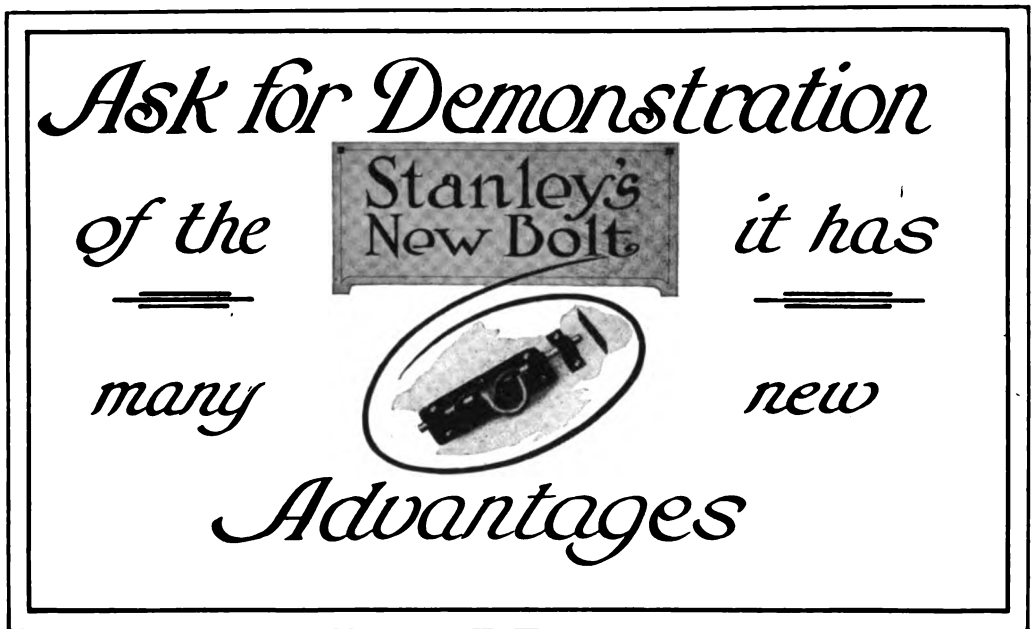


FIG. 26. THIS CARD SHOWS AN EFFECTIVE WAY OF EMBODYING ILLUSTRATIONS.

The boldness or confidence of movement is a very essential requirement to the work. Without it the letters are bound to have an uneven and non-professional appearance. Good show card work is always made with a dash which gives the card, judged as a whole, an artistic finish which it is impossible to secure on printed or rubber stamped cards.

If you are in earnest in following these lessons and are honestly endeavoring to obtain a measure of efficiency in card writing, you must practice steadily and conscientiously.

Simply slapping a lot of letters carelessly on blank paper is not practicing. You must strive to improve every letter you make, therefore we mean what we say when we admonish you to Practice.

Lesson No. 8—Outline Roman

THERE are a great many different styles of Roman alphabets, but they all resemble the style of alphabet which is described in this lesson. In fact, their characteristic modifications are so slight that they are scarcely worth present consideration. Moreover these various types of the Roman are of little advantage to the student; trying to remember their various names would no doubt have a tendency to confuse and hinder the progress of the lessons.



FIG. 27. THIS DESIGN OF THE OUTLINED ROMAN ALPHABET FORMS THE BASIS ON WHICH ARE BUILT NEARLY ALL LETTERS.

There are so many styles of letters arising from some simple idea, and these ideas are so numerous that it would hardly pay a student, who is learning show-card writing for mercantile use, to go into all the details. What does the average hardware merchant know regarding letters and their history? All he wants is a plain, legible card which will increase his business by suggesting his wares in a concise way.

In practicing this lesson, we would suggest that you first work on the letters made entirely of straight strokes.

Letters such as A, E, F, H and I in the upper case are good. It is always easier for a beginner to make a straight stroke accurately than a curved line. For that reason we recommend this form of practice work until you become thoroughly familiar with the straight stroke letters before attempting the curved Roman capitals.

The difference in the execution of these Roman letters and single stroke alphabet illustrated in Lesson No. 6 is that instead of making a complete line or section with one stroke it now requires several of these strokes to form the outline to a letter which when filled-in gives a strong, heavy black letter.

PRACTICE WITH NO. 6 BRUSH

In practice work, we advise the use of a No. 6 brush exclusively for outline work, using the larger size brushes for filling-in. With a No. 6 brush one can

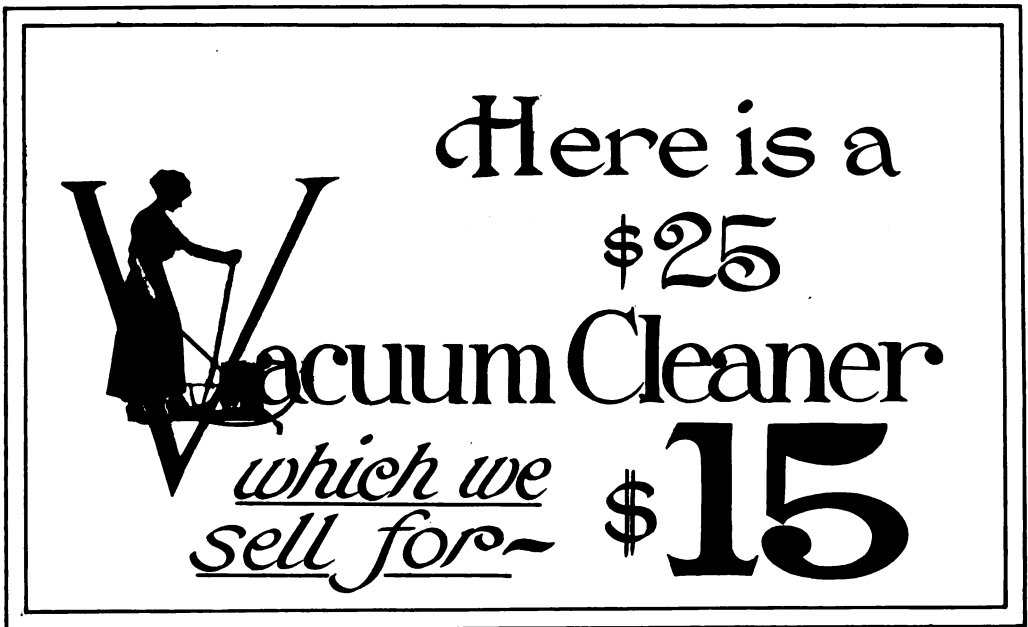


FIG. 28. THE WORD "VACUUM" AND THE NUMBER "15" ARE MADE BY FILLING-IN. THE REMAINDER OF THE CARD IS FLAT BRUSH WORK.

make a letter suitably large for most card work. As our lessons progress we will give illustrations on making longer strokes and larger Roman letters. At the present time a No. 6 brush will answer for all practice work in letters of this character.

FILLING IN THE LETTERS

The word "Roman" on line three of the accompanying alphabet (Fig. 27) shows the completed letter filled-in. In filling-in or completing the letter, one should be very careful not to go over the outside line, thus spoiling the contour of the letter and giving the sloping effect to the completed word.

The Roman letter is sturdy, handsome and, above all, legible and is considered the best of heavy sign painters' letters and may be used with telling effect whenever it is desirable to have one or more words stand out prominently.

All card writers should thoroughly master this alphabet, as nearly all letters are built from these designs and this will assist you to more readily grasp the construction of other alphabets.

THE CURVED STROKE

After you have practiced your straight stroke Romans try your hand at the curved letters. These you will probably find a little more difficult to master, as

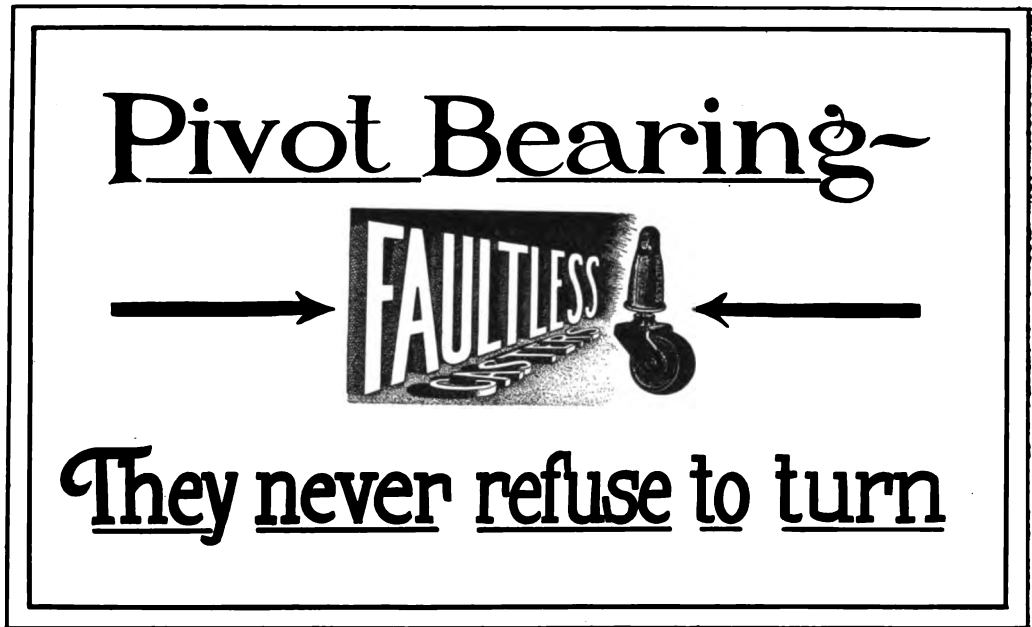


FIG. 29. "PIVOT BEARING" IN THIS CARD IS AN EXAMPLE OF FILLING-IN.

their construction is almost wholly composed of curved lines. However, if you have diligently practiced the preceding lessons, you will soon become familiar with this. In outlining this letter, be very careful so as to have all the heavy strokes or portions of nearly equal width, before filling-in, otherwise your letter is apt to look top or bottom heavy.

These are excellent figures and letters for show cards that are to be read from a distance. Sign writers claim that this style of letter can be more easily read at a distance than all solid or block letters.

The original size of the lesson plate is a half sheet 14 x 12 inches. The capital letters are made with a No. 6 brush and are 1½ inches in height. Lower case letters such as letter "a" are one inch in height. It is a good idea in practice

work to use different sizes of brushes and different heights of letters, using a No. 6 brush as your foundation or standard measurement. It would be a good idea for you to practice on words such as the word "Roman" which is illustrated in the lesson plate.

Our illustrated cards show combination flat brush and filled-in Roman lettering. In the "Vacuum Cleaner" card (Fig. 28) the word "Vacuum" and figures "15" are made by filling-in the letter. The remainder of the card is flat brush work. "Pivot Bearing" in the "Faultless Caster Card" (Fig. 29) is also Roman filled-in work; as is likewise "Black Silk" in the third card (Fig. 30). It is difficult to distinguish any difference in the formation of the letters in "Black



FIG. 30. WHILE IT IS DIFFICULT TO DISTINGUISH ANY DIFFERENCE BETWEEN THE FORMATION OF THE WORDS "BLACK SILK" AND THE BODY OF THIS CARD, THE FIRST LINE IS ROMAN FILLED-IN WORK.

Silk" and the body of the card. However, one is made with single stroke and the other with the filled-in stroke.

GIVE ATTENTION TO ROMAN FIGURES

In connection with this lesson there is also shown a set of Roman figures (Fig. 31) which should be given a great deal of attention in your practice work as they are really of more importance for mercantile purposes than the alphabets. This is a figure which will harmonize nicely with practically any style of lettering.

By ruling the guide lines in practice as illustrated, you will secure a more exact and even proportion to your figures. The height of the figure is 2 inches, width $1\frac{3}{4}$ inches. Special attention is called to proportions of some of these

figures such as the number "3." The lower portion extends over the center, likewise the figure "6" and the upper portion of the figure "9" extending below the center.

Increase your practice time if possible, at any rate do not give up your practice work on the single stroke alphabets, as these are to be used in conjunction with the Roman.

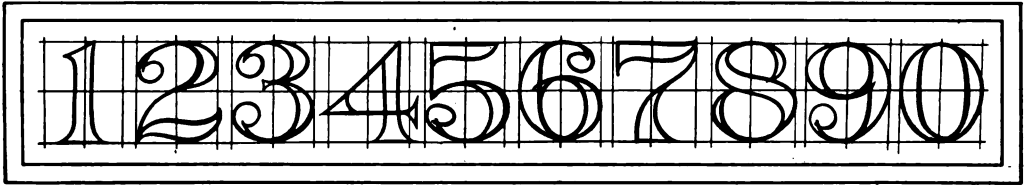


FIG. 31. ROMAN FIGURES ARE OF GREAT IMPORTANCE IN COMMERCIAL WORK.

After you have written and filled-in the various letters, repeat the same work without the lesson plate and then go over it and correct your errors. This is one of the best ways to fix in your mind the exact shape of each letter and its proportion.

To gain perfection in your card writing, remember to practice.

Lesson No. 9—Air-Brush Work

WITHOUT doubt the most beautiful show cards of today are made with the air brush, as with this little instrument one can produce letters and borders that appear as if they were embossed or raised in relief from the card. Other artistic and varied effects can be secured by using this brush for shading, which brings out the letter against a strong, rich background.

These brushes were originally intended for the use of photographers and artists only, but in recent years they have been put to various uses such as show card work, tinting jewelry, ostrich plumes, ribbon and the like.

COST OF THE AIR BRUSH

For show-card use the variety of pleasing effects secured with this little instrument is unlimited, which you will readily understand as this lesson progresses. However, there are many show-card writers throughout the country who are unable to give this work much consideration because of the initial cost of the outfit, which is from \$18 up. This first cost is practically the only one, however, as the inks required for air-brush use are just as reasonable as the ordinary show-card paint.

It is not our intention in this article to go into details regarding the mechanism and construction and handling of the brush, as complete instructions come in pamphlet form with each brush sold. More information regarding the air brush and its uses will be found in Lessons Nos. 13, 15 and 17.

We will gladly place any of our readers in touch with air-brush manufacturers if they will write to IRON AGE-HARDWARE, Card Writing Department. Many of these air-brush catalogues contain a number of helpful suggestions which will aid you in your general card work.

For the uninitiated, be it said that the simplest outfit consists of a compressed air tank, foot-power pump and pencil-shaped instrument through which the air and paint are forced. The most modern form of using the air brush is by utilizing a liquid gas, same as is used in soda fountains. A tank of this gas can be bought for very little money and it lasts a long time for this purpose.

The flow of your gas or air can be regulated so as to produce effects from a fine hairline to a broad spray. This is regulated and controlled by a little lever on top of the brush which can be gradually operated so as to produce a perfect blend.

VARIOUS USES OF THE AIR BRUSH

Every up-to-date city show-card shop does air-brush work. Where a quantity of single cards are wanted they can be turned out from a pattern very

rapidly. They are also indispensable for the window trimmer, enabling him to produce beautiful colorings for background and relief effects. With this brush the surface to be covered does not necessarily have to be smooth, as the point of the brush does not come in contact with the surface.

GOOD HEADLINE ALPHABET

The alphabet accompanying this article (Fig. 32) is excellent for headline work, bringing certain words out boldly on a card that will catch and compel attention. This scheme should be used on cards in which a number of words are employed, as this not only has a tendency to more quickly catch the eye, but gives the general layout of the card a more graceful appearance.



FIG. 32. WITH THE AIR BRUSH LETTERS MAY BE MADE TO APPEAR EMBOSSED.

This alphabet is not what might be classed as an ornamental letter, but the air brush makes it such; in fact it is practically the same alphabet illustrated in Lesson No. 2, with the exception that the connecting strokes are somewhat heavier. The letter is first painted in with a common red sable brush, No. 12, and then shaded with the air brush.

FORMATION OF LETTERS

The letters in this alphabet may be painted in either red, green, gray, or in fact practically any color following the instructions given in Lesson No. 2. The relief effect is secured by spraying with the air brush, in black ink around the lower and right-hand sides of the letter, allowing the spray to go over into the

letter and blending it out into the white background. The reproduction here shown give these beautiful air-brush letters scant justice.

In order to secure the best relief effect with a letter of this kind the letter must be of a color not too dark to hide the black which is sprayed on to it.

MAKING THE BORDER

The air-brush border around the card on which the alphabet is shown is made as follows: Cut out a mat of cardboard which will cover the entire card with the exception of about an inch around the edge. This is placed over the

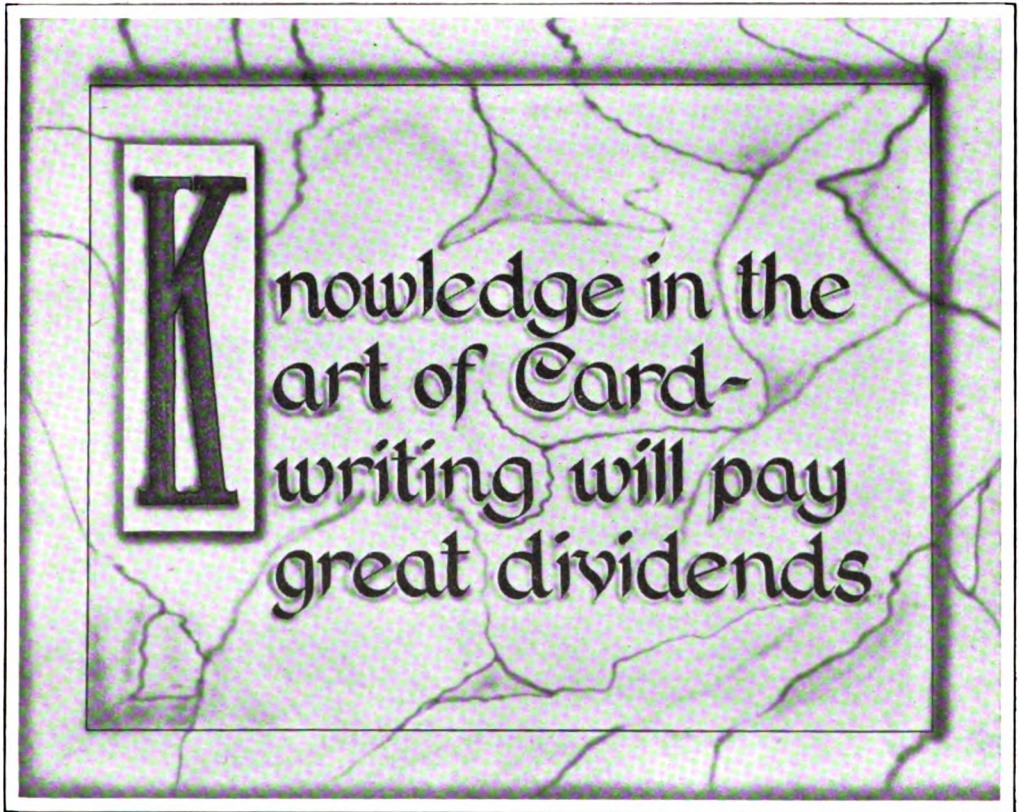


FIG. 33. THE LETTER "K" WAS PAINTED IN BLUE, OUTLINED IN BLACK AND THEN SPRAYED WITH THE AIR BRUSH IN ORDER TO GIVE THE RELIEF EFFECT.

card and then you are ready for the air-brush work on the border. Now a piece of cardboard is laid across each corner on a 45-degree angle. A black spray is shot onto it on one side, as is illustrated, and gradually shading this up to a lighter spray. This gives the relief effect as shown in this border.

AIR BRUSH ON INITIAL LETTERS

In the card lettered "Knowledge In the Art of Card Writing Will Pay Great Dividends" (Fig. 33), the letter "K" was painted in blue outlined in black and

then sprayed with the air brush in order to give the relief effect. The remainder of the letter is done with a No. 12 red sable rigger brush chiseled flat.

This alphabet is very similar to the one described in Lesson No. 7. Each one of these letters is shaded on the left and lower side with the air brush. The original size of this card was a full sheet 22 x 28 inches. About 2 inches from the edge around the card a line border is drawn and this is shaded on the upper and right-hand side.

The next step is to cut out an oblong figure or mask. This should be size 6 x 14 inches to bring out the letter "K" against a white background. This

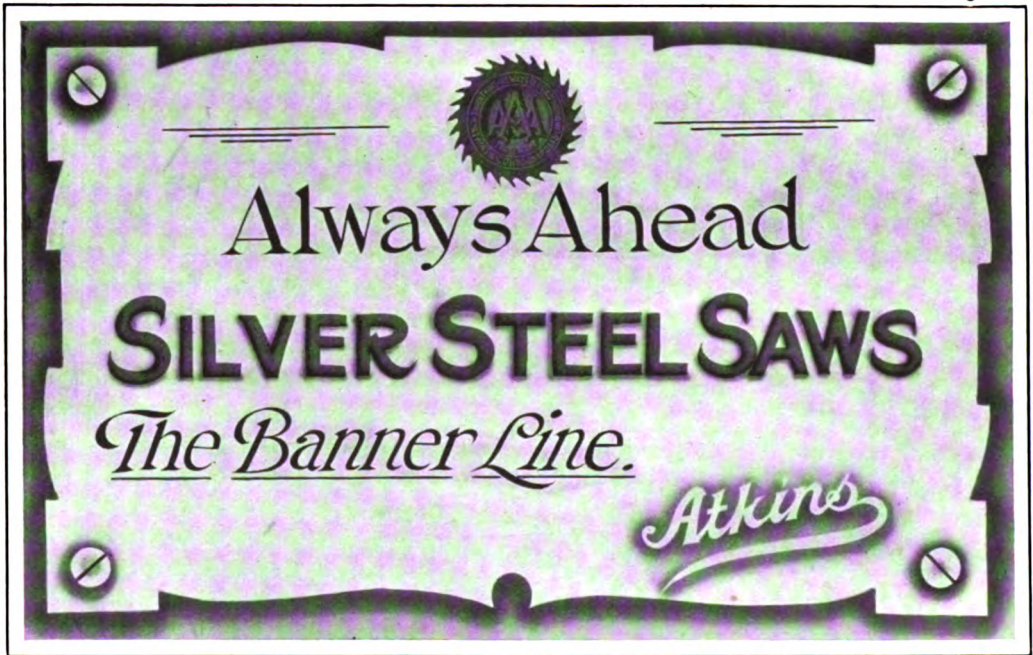


FIG. 34. THE BORDER ON THIS CARD IS MADE WITH THE AIR BRUSH. A MAT OUTLINING THE DESIGN IS FIRST CUT FROM CARDBOARD AND LAID IN POSITION.

can be cut from an ordinary piece of cardboard and laid over the letter "K." The air brush is then sprayed around this, giving the effect illustrated. The marble or mottled effect is secured by running veins of air brush sprayed here and there over the card, as is clearly shown.

EXAMPLE OF BORDERS

The card featuring the saws (Fig. 34) shows a well-balanced air-brush border. The mat which shows the white space is first cut from cardboard and laid in position. Then the air brush is sprayed around this edge, giving the border effect.

The screws in each of the corners can be made by cutting out cardboard in the desired shape and laying the mat into position and spraying around it. The words "Silver Steel Saws" are also treated with the air brush. This shows the use of the illustrated alphabet. The saw design on the upper part of the card was cut out of the advertising pages of IRON AGE-HARDWARE.

We wish to forcibly call attention to the word "Atkins," which is shown in the lower right-hand corner of this card. This is made by cutting out the word "Atkins" from cardboard, laying it over your card, holding it in place with the aid of pins and spraying it with the air brush.

All of the border work and headline lettering in this card are done in green. The word "Atkins" offers a suggestion which can be utilized by practically every

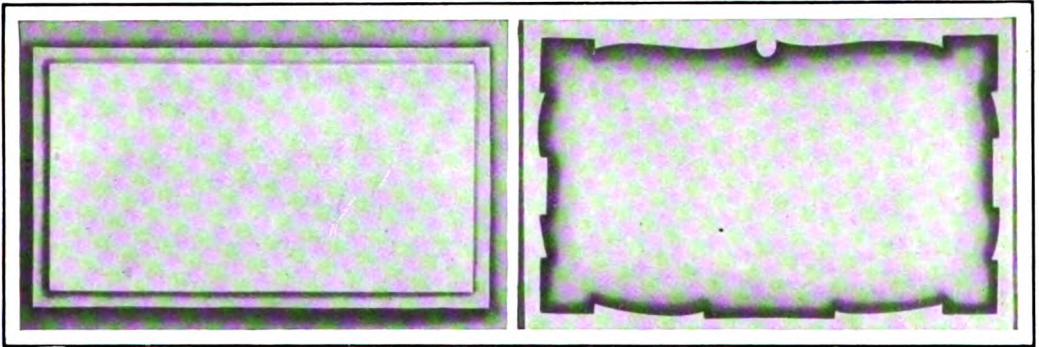


FIG. 35. AIR-BRUSH BORDERS. THE ONE AT RIGHT WAS MADE WITH THE SAME MAT USED ON THE "STEEL SAW" CARDS; THUS TWO EFFECTS ARE PRODUCED WITH ONE CUTOUT MAT.

merchant, and that is to show on every card used about the store the trade-mark names or signature cut. One mask for this purpose will answer for making hundreds of reproductions.

AIR-BRUSH BORDER

One of the reproduced cards (Fig. 35) shows another air-brush border, which is treated the exact opposite of the one already described. By studying this border you will readily understand how one cutout mat will answer for securing two effects. The other border design is made in deep blue air-brush work. In cutting out masks for this work, we advocate the use of oil board, as it will last longer and does not warp like ordinary cardboard.

In forming this board a mask is cut out $11\frac{3}{4} \times 20$ inches shading heaviest on top and right side. The second mask is $10\frac{1}{4} \times 19$ inches treating it the same as before. All of the cards, with the exception of the large one, are half-sheets 14×22 inches.

Lesson No. 10—Soennecken Pen Work

LARGE city stores, and especially department stores, require card writers to execute a great number of cards a day, which naturally means that great speed must be developed and at the same time a good, plain, legible letter. Some card writers will execute as high as 1000 sale cards and price tickets a day. Thus you can see that an alphabet must be used that is effective, legible and done with as few strokes as possible.

AVERAGE CARD SIZE 11 x 14 INCHES

A marked change in the size of window and interior cards has been noticed within the last few years. Not many years ago one would often see a full sheet (size 22 x 28 inches) in window use. But now one rarely sees a half sheet 14 x 22 inches. The popular size for hardware store use is 11 x 14 inches, a quarter size sheet.

The principal reason for this change is without doubt the popularity of the show card for business uses, as the first thing a person viewing a display looks for is an explanation, and this of course should be on a show card.

In show-card infancy it was necessary to have the card large in order to attract attention to it, while to-day it is looked for in all displays and therefore does not need to be so large.

ALPHABETS EASILY UNDERSTOOD

We give you with this lesson our first work with the Soennecken pen (Fig. 36), which has proven an indispensable article to the up-to-date card writer. If you have carefully studied the construction of the various alphabets shown in our foregoing lessons you will readily understand the general make-up of the accompanying alphabet.

Slanting letters as a rule are the easiest understood and mastered by a novice. We show in the accompanying alphabet the slanting letter which is practically the same as the perpendicular letter. We would advise that the student begin his practice on pen work and thoroughly master this before attempting the other.

The lower case of this alphabet is not nearly so difficult in construction as the capitals, so we recommend that all students carefully study these letters before attempting the capitals.

The lower-case letters in both of the accompanying alphabets are a half inch in hight on the original card. The capitals are seven-eighths of an inch in hight. The lower-case letter is made with a No. 1½ Soennecken pen; the capitals with the No. 1 Soennecken pen.

We recommend that the student use only prepared show-card ink for this purpose. An excellent plan is to use three parts of glossy show-card ink and one part of satin show-card ink. Add water to the required consistency so that the ink will flow freely from the pen. Do not attempt to do pen lettering on a glossy finished board, as such lettering is bound to spread and unsatisfactory

abcdefghijklmnopqrstuvwxyz
vwxyz ÷ 123456789\$¢
ABCDEFGHIJKLMN
OPQRSTUVWXYZ &

FIG. 36. SOENNECKEN PEN ALPHABETS ILLUSTRATING BOTH UPRIGHT AND SLANTING LETTERS OF THE ROMAN TYPE.

abcdefghijklmnopqrstuvwxyz
tuvwxyz ÷ Roman-pen ÷
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

USE CARDBOARD COATED ON ONE SIDE AND UNCOATED ON THE OTHER.

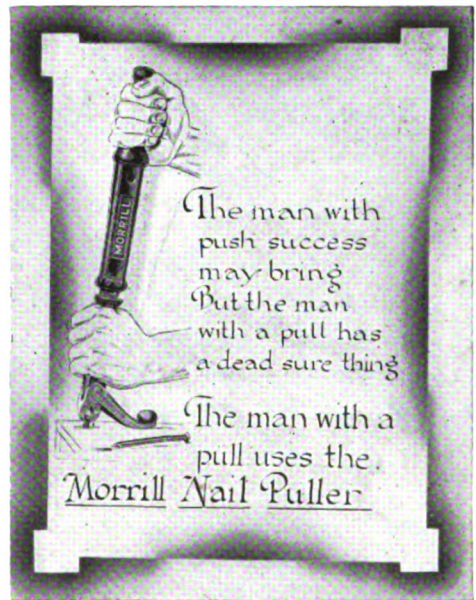


Fig. 37. PEN LETTERED CARD WITH AIR-BRUSH BORDER.

work will be the result. Always use an uncoated board if you can possibly secure it. Most cardboard is coated on one side and uncoated on the other. Use the coated side for your brush work and the uncoated side for your pen.

SELECTION OF PENS

The Soennecken pen, which is really a stub pen, can be secured in many sizes. A double pointed Soennecken pen holder and pens are shown in lesson one, Figure one. Some expert card writers do the bulk of their small lettering with pens, explaining that on account of their stiffness they can make the lines quicker and with more ease and that the line will be just where they want it.

If you find a new pen too stiff for rapid work it can be softened by holding

the front half to a match or gas flame for about three seconds, then quickly dip it into water.

DIRECTIONS FOR HOLDING THE PEN

The position of the penholder is by no means the same as the position of the brush. It must not stand perpendicular but should lay in the arch of the hand between the third joint (next to the knuckle) of the forefinger so as to be easily held into position by the tip of the bent thumb and bent forefinger. When at the top of a downward stroke the holder should be at an angle of about 45 degrees.

The manner of holding the pen very nearly corresponds with the natural position of the fingers which is necessary to the correct execution of this letter. If you should find it difficult at first to hold the pen this way, do not give up trying to acquaint yourself with this position, as all work to which we are unaccustomed is difficult at first. With perseverance you will find this well worth your trouble in forming a key to all pen lettering work.

THREE RULES ESSENTIAL

There are three rules to keep in mind in using this pen. All strokes, light or heavy, are written by means of only one edge of the pen. Perpendicular strokes must be written without much pressure and heavy strokes are formed with the whole width of the pen without any special pressing, care being taken to move the pen firmly over the paper.

USE SOENNECKEN PENHOLDERS

Any penholder will answer for this work, but one with beveled edges has a tendency of more quickly guiding you to the position of turning. We therefore recommend that you get the regular Soennecken penholder. You should have at least three of these penholders on hand for the different size pens which you will be required to use in the work.

Be also sure that you get an ink retainer which is made especially for this use and comes in a box of assorted Soennecken pens. This little device used in combination with the pen carries eight times the quantity of ink and renders possible more rapid work. In writing you should avoid moving the pen diagonally upwards.

SUGGESTIONS FOR PRACTICE

It is always necessary before beginning a new lesson to compare attentively the explanation of the letters in connection with the lesson plate. We would suggest that before beginning practice you take a dry pen as nearly the width of the letters in the illustrated lesson plate, hold it over the copy and follow the strokes.

By this method you will more quickly learn the correct position of the pen for the letter. After having gone over this alphabet five or six times try it without looking at the copy. If you find that the formations are correct, try some word practice.

CARDS ILLUSTRATE WORK

Our illustrated cards accompanying this lesson (Figs. 37, 38, 39) show some excellent examples of pen lettering, utilizing the accompanying alphabets. Each card is embellished with illustrations cut from the advertising pages of IRON AGE-HARDWARE. Each shows excellent examples of air brush border work which is described in Lesson No. 9.



FIG. 38. AIR-BRUSH BORDERED CARD SHOWING USE OF UPRIGHT ROMAN PEN LETTERING.



FIG. 39. AIR-BRUSH BORDER, ROMAN PEN LETTERING, EMBELLISHED WITH CUT-OUT DESIGN FROM IRON AGE-HARDWARE.

The original size of these cards was 11 x 14 inches quarter sheets. The air brush spray work is all done in brown and the lettering in black, making a very high class and pleasing combination.

KEEP UP PRACTICE

Remember it is impossible to use these pens as you would the ordinary writing pen, as they will not permit any upward strokes. This work is all done with the points always flat on the cardboard.

If you are unable to secure the necessary materials for the work in your town, let us place you in touch with the manufacturers, who will be glad to furnish prices and offer hints to assist you in your work.

Ease and grace in forming any letter come only through much hard work and close application. Therefore keep constantly in your mind the important rule in successful card writing—practice!

Lesson No. 11—Artists' Single Stroke

THE alphabets accompanying this article (Fig. 40) are very similar to the letters shown in Lessons Nos. 2 and 4. In fact, this lesson is practically the same as No. 4 with the exception that we are using here a curved finish spur. If you are not thoroughly familiar with the construction of these letters we advise that you review Lessons Nos. 2 and 4, as the arrow marks in these lesson plates designate the strokes and will assist you in grasping the formation of the letters.



FIG. 40. SINGLE STROKE ARTIST SHADED ALPHABET, DEMONSTRATING CURVED SPURRED EMBELLISHMENT.

We wish to call special attention to the spurred embellishment which is the basis of this alphabet. This is especially noticeable in the capital letters E and F when compared with those shown in Lessons Nos. 2 and 4.

This alphabet is made with a No. 8 red sable rigger brush chiseled flat. The main sections of the letter are made with the single strokes of the brush.

This alphabet will answer very nicely for headline work and the accompanying show cards present examples of this idea.

Another commendable feature of this letter is that it is plain and more easily read than most letters having an ornamental spurred embellishment.

The card on which these letters were made is a half sheet (14 x 22 inches). The capital letters are $1\frac{3}{4}$ inches in high, not including the shading. The main body of the lower case letters, such as a, c and e, is $1\frac{1}{4}$ inches in high. These measurements should assist you in practice work.

SHADING

By shading we take away the flat or plain appearance of the letter and at the same time the letter appears as in relief. Shading may be placed at the bottom, top or either side of the letter, but we advise beginners always to shade at the bottom and left side, as illustrated in the letters of the accompanying alphabet. Later in our course we will give further information regarding this subject.

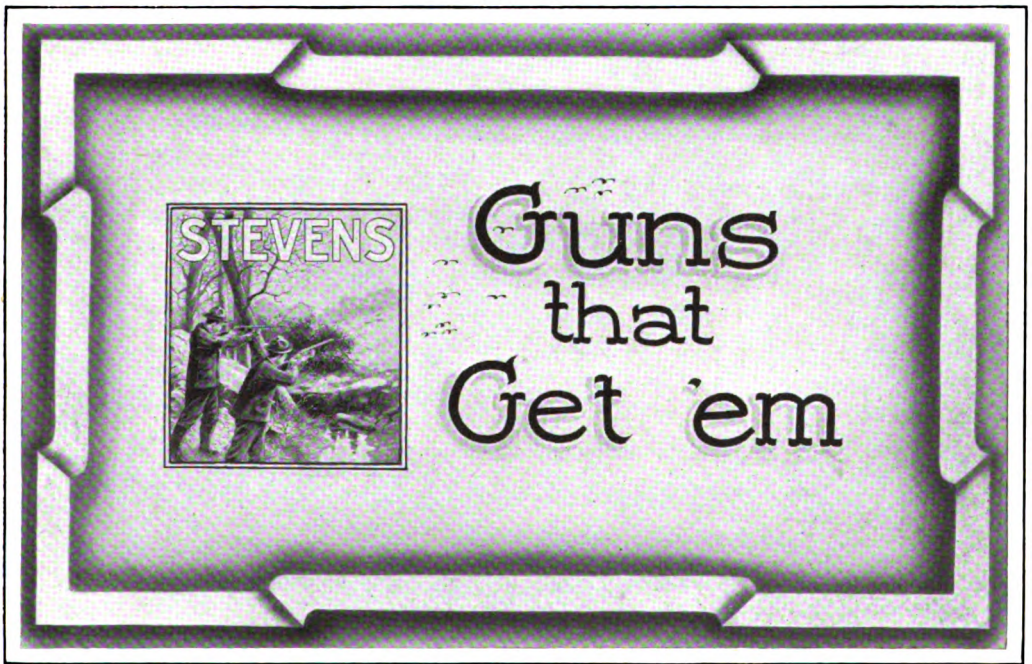


FIG. 41. SHOW CARD DEMONSTRATING AN ORIGINAL AIR-BRUSH BORDER AND A UNIQUE IDEA FOR EMBELLISHMENT, AS WELL AS FLAT BRUSH SHADING.

The left side shading will be used for all practical purposes and we therefore advise our students to become thoroughly acquainted with this style of shading before attempting the right side work. The reasons for giving the left side the preference in shading is that more of the letters have a regular and symmetrical shade when shaded on the left side, especially C, E, R, S, etc. The letterer can also accomplish more in a given time and produce a better finished effect in his work by shading to the left.

The majority of strokes in shading to the left are drawn to the letter, while

in shading to the right the brush is turned to the right, which in itself is a strong argument in favor of the former.

THE PROPER ANGLE

Shading should always be executed on the assumption that the light falls on the letter at an angle of about 45 degrees.

The tendency of the average card-writer is to give too much thickness where the round stroke shading begins or stops. This is especially noticeable in fast work. However, the proper way to shade is to shade all letters on the same angle at every point. If this is carefully studied in the beginning it will cling to the card-writer even in doing fast work. Every characteristic point of the letter should be equal in width excepting the round characters.

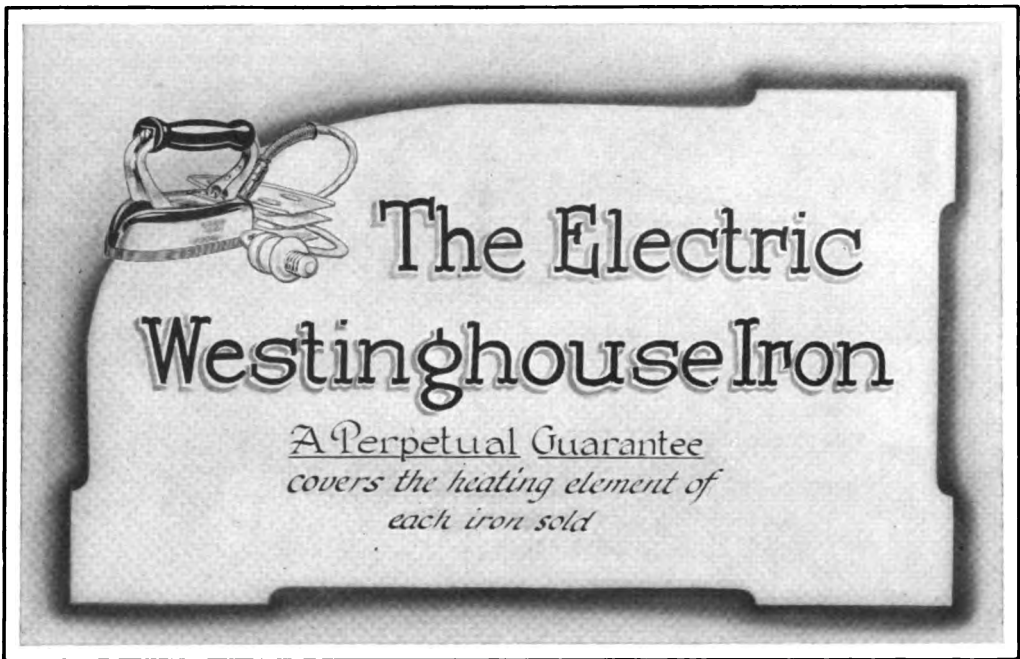


FIG. 42. SHOW CARD SHOWING COMBINATION OF AIR-BRUSH WORK, BRUSH AND PEN LETTERING.

THE ELLIPSE

All card-writers should know how to draw the ellipse and circle. There are many ways of drawing the ellipse. Some of them are quite complicated. With the accompanying illustration we show the most simple method and one which will serve for every card-writing purpose.

The illustration shows a simple method accomplished with the aid of two pins and a string.

In marking off an ellipse, or what is generally and incorrectly called an oval, the following method will be of interest to those not familiar with the subject:

Draw a line the exact length of the longest part of the ellipse, as from A to B in the illustration. Now find the center and draw a line at right angles to the first line (C to D). Next mark off the narrow width of the ellipse on this line, placing a dot at the desired point. Now take one-half the length of the longest line and measure from the dot on a short line marked off on the longest line, where this point would be, as shown by the dotted line. At these points on the long line a pin is inserted and then a piece of cord is placed over one of the pins and tied so that the knot will come to the end of the line.

By placing a pencil in this loop and drawing it out as far as the cord will allow, the pencil is carried around in a circular way marking the ellipse as shown. Of course, it will be understood that a cord which will not stretch must be used, otherwise the measurements will not be exact.

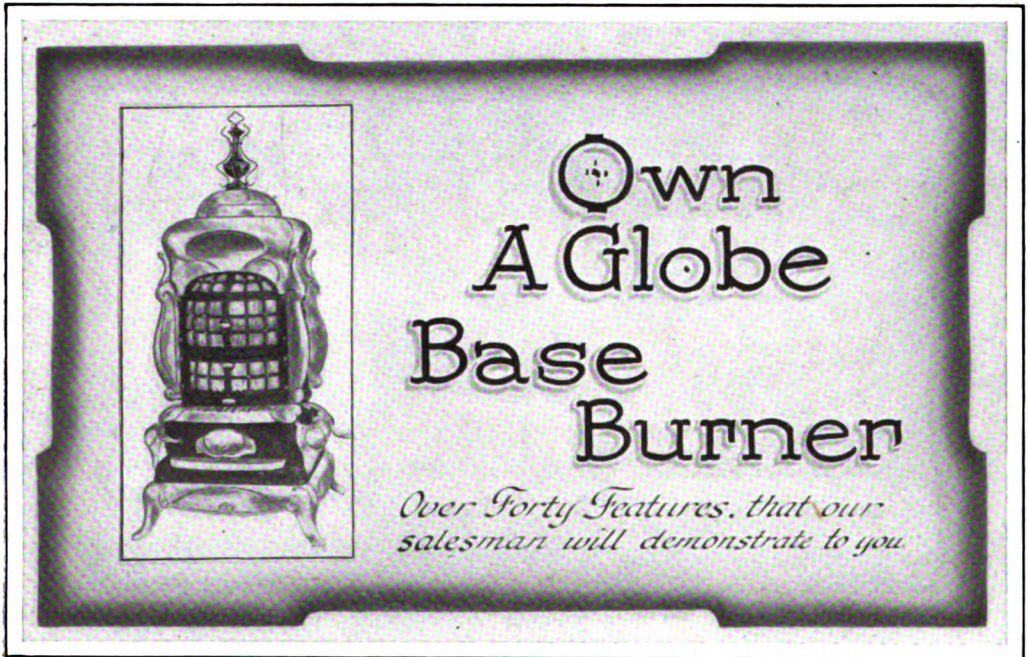


FIG. 43. SHOW CARD SHOWING EXCELLENT DEMONSTRATION OF ILLUSTRATIONS TAKEN FROM IRON AGE-HARDWARE.

By moving the pins or nails still farther away from the vertical lines the ellipse may be elongated. If the same string is used and the nails moved in the other direction the ellipse will be condensed.

THE CIRCLE

To draw a circle with a brush, place a long pin or tack through the card into the table at point which is to be the center of circle when drawn. The cardboard should be so loosened as to turn freely on the axis formed by the pin. After you are sure that you can move the card freely take up your brush and see that it is

thoroughly saturated, but not overloaded with paint to prevent flooding the lines. This can be best effected by flattening your brush on a piece of glass, thereby removing all surplus paint and at the same time thoroughly saturating the hairs.

The brush should be held according to the following instructions:

With the thumb and index finger hold the brush in an almost perpendicular position. First wind the thread around the brush holder about $1\frac{1}{2}$ inches from its lower end. The cord should be slightly strained and the brush should be as far from the pin as half the diameter of the circle to be drawn. With the left hand turn the card toward you, holding the brush with very slight pressure on the card and making as many turns as necessary to complete the circle.

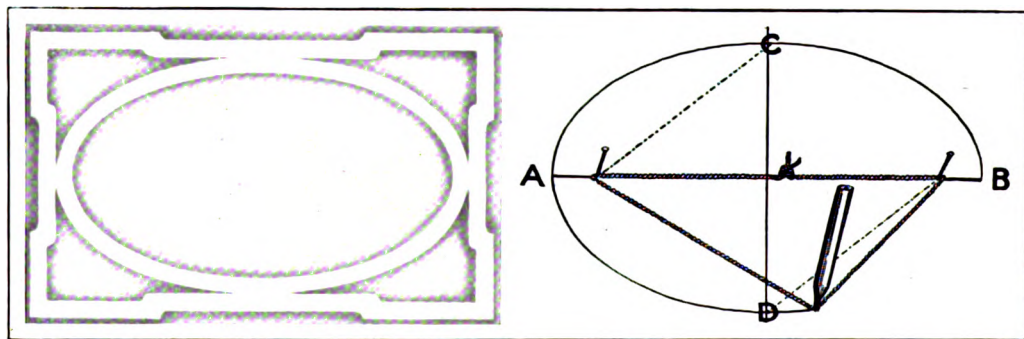


FIG. 44. AIR-BRUSH BORDER, SHOWING THE USE OF ELLIPSE.

FIG. 45. ILLUSTRATING SIMPLE SUGGESTION FOR DRAWING THE ELLIPSE.

Small circles for price tickets and small cards can best be made with a compass. Some card-writers use a wooden home-made compass for the larger circles, but, as a rule, the above method is the best for general work.

The cards accompanying this article are all embellished with illustrations taken from the advertising pages of IRON AGE-HARDWARE. Each of these cards shows air-brush border work, the formation of which will be readily understood by reviewing our articles on air-brush work, described in Lessons Nos. 7 and 9.

The Stevens Gun card (Fig. 41) shows an excellent example of the use of the letters in the accompanying alphabet. Attention is called to the way the birds are drawn into the body of the card to carry out the suggestion in the half-tone illustration.

The Electric Westinghouse Iron card (Fig. 42) as well as the Globe Base Burner card (Fig. 43) show combination of brush work and Soennecken pen work.

The remaining illustration (Figs. 44, 45) gives an air-brush border idea showing the use of the ellipse.

Lesson No. 12—Payzant Pen Alphabets

WITH this lesson we describe and illustrate our first Payzant pen lettering (Fig. 47). This pen has recently sprung into prominence for show-card work and has many commendable features in its favor. It is claimed that the use of this pen does not require the skill and practice necessary with brush work.

The Payzant pen comes in sizes from No. 1 to No. 6. The sizes of these strokes as well as the construction of the pen itself are illustrated in the accompanying cut.

This pen differs from any other pen on the market in the fact that the marking point is so constructed as to produce the same gauge of line no matter in what direction the pen is moving over the paper. Owing to the uniformity of the line in width and tenacity it is an excellent pen for the novice to practice with.

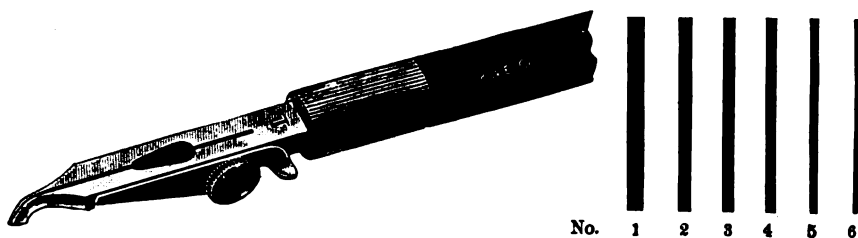


FIG. 46. ILLUSTRATING PAYZANT PEN AND THE SIZES OF THE STROKES.

Calling your attention to the illustration of the pen (Fig. 46) you will notice that it contains a reservoir attachment. It is claimed that a pen No. 1 in size has a capacity of 10 or more words with each filling of ink. The capacity of the smaller sizes is progressively greater.

For border lines or any heavy line work these pens are far superior to the usual ruling pen, as 25 to 30 feet can easily be ruled without refilling the reservoir.

SUGGESTIONS FOR USING THE PAYZANT PEN

Fill the pen by quill or dropper the same as a ruling pen is filled. Never dip it into the ink. After filling, adjust the nibs to the proper fitting distance and test on scrap paper.

Should the pen become clogged while in use, open the nibs slightly and insert the edge of a piece of paper. After using, remove the set screw, open the reservoir and clean as thoroughly as possible.

The accompanying alphabets are made with a No. 1 Payzant pen, the original size of the card being 13 x 14 inches. The lower case letters are $\frac{5}{8}$ inch in height and the capitals $\frac{7}{8}$ inch in height. If you are not thoroughly familiar with the construction of these alphabets we would suggest that you review Lessons Nos. 2, 3 and 4, which gave each section of the letter, designated by a small arrow.

WORK ILLUSTRATED ON SHOW CARDS

The accompanying show cards show excellent examples of Payzant pen lettering in combination with air-brush border work and illustrations taken from IRON AGE-HARDWARE. The air-brush borders shown on the Acme scissors (Fig. 49) and Atkins wood (Fig. 48) saw cards are made by first cutting out a mat with this scroll design, pinning it on the card and air brush around it, which gives



FIG. 47. TWO EXCELLENT PAYZANT PEN ALPHABETS—FORMATION OF LETTERS WAS DESCRIBED IN LESSONS 2, 3 AND 4.

FIG. 50. WELL-BALANCED SHOW CARD SHOWING USE OF PAYZANT PENS, SIZES NOS. 2 AND 4.

this air-brush effect when the mat is lifted. The air-brush work on these cards was originally done in a brown shade.

The original size of the illustrated cards is one-quarter sheet 11 x 14 inches. The headline Payzant pen work in each of the three cards is made with No. 1 pen and completed with a No. 4 pen on each card, with the exception of the Capewell nail card (Fig. 50), on which the No. 2 Payzant pen was used for the body of the text.

Special attention is called to the excellent balancing and layout of the cards accompanying this article.

SPECIAL SHOW CARD POINTERS

A little time can be gained by the busy card writer in ruling his guide lines with a hard drawing pencil, as the lines will be very light and need not be erased.

Never outline your wording in pencil, simply sketch in roughly to get proper spacing. The practice lessons should enable you to depend on your eye rather than on sketching in the wording, which is a waste of time.

Almost as much skill is required in laying out a card as in lettering—the former is skill of the eye, while the latter is skill of the hand. Plenty of white space must be used to give a neat appearance and pleasing optical effect.

A margin of 1 inch for quarter sheets 11 x 14 inches, $1\frac{1}{2}$ to $1\frac{1}{4}$ inch for half sheets 14 x 22 inches, and 2 inches for full sheets 22 x 28 inches is a rule for good proportioned margins.

Figures on show cards should never be but a little higher than your largest capital letter on the same card, unless the card is of the special sale variety for a day. This arrangement has the effect of making the price stand out strong enough without interfering with the uniformity of the layout.

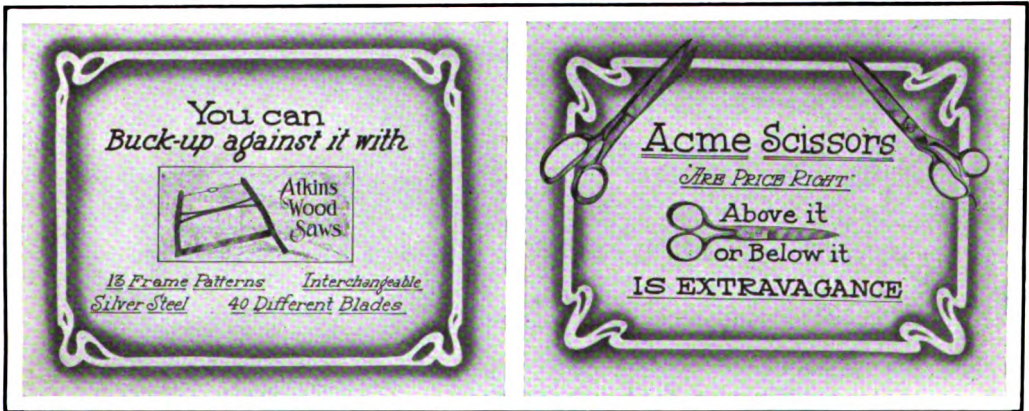


FIG. 48. COMBINATION AIR BRUSH AND PAYZANT PEN WORK USING SIZES NOS. 1 AND 4.

FIG. 49. PAYZANT PEN WORK MADE WITH PENS NOS. 1 AND 4, SHOWING EXCELLENT USE OF IRON AGE-HARDWARE ILLUSTRATIONS.

Cultivate originality in lettering, layout and illustrations, but not extending to freakishness; develop a character in your work to distinguish it from the card writer in the store across the street.

Try for snap and style and gracefulness, watch spacing closely. Remember these points in your execution and the finished card work will be about right.

Lesson No. 13—More About the Air Brush

THE alphabet herewith presented (Fig. 51) is a popular and excellent one for air brush work. In Lesson No. 9 was shown our first air brush alphabet. The accompanying alphabet, however, is made in an entirely different manner, which will be explained later.



FIG. 51. NEW AIR-BRUSH ALPHABET WHICH REQUIRES TWO DISTINCT AIR-BRUSH TREATMENTS IN ITS COMPLETION.

Show card writers will find this alphabet very graceful in appearance on the completed card and more easily read at a greater distance than most alphabets of an ornamental nature. This is a strong merit, as the wording on all show cards should be so designed as to be read at a glance and especially the headline wording or sentence.

USE ORNAMENTATIONS SPARINGLY

It might be well to speak a word of warning here to the novice regarding ornamentations. They should be used sparingly on a single card and can effectively be employed with the first letter of the word or sentence only.

Fancy scrolls and borders should be used with economy in conjunction with

this alphabet, as the letters when treated with the air brush are ornamental in themselves and further embellishments will have a tendency to give a very fussy appearance to the card as a whole.

Any of the clear, legible single or flat stroke alphabets are excellent to use in setting forth less important arguments on the card.

THE ILLUSTRATED ALPHABET

Before describing the accompanying alphabet, we wish to call your attention to the Wringer card (Fig. 52) which will give you an idea of how this letter is constructed. If you will carefully study this card, you will see that the mask is cut for each of the letters and then they are arranged in place securely pinned



FIG. 52. SHOW CARD ILLUSTRATING THE CONSTRUCTION OF THE LETTERS IN THE ACCOMPANYING ALPHABET, BEFORE THE SECOND PROCESS OF AIR-BRUSH WORK IS USED.

and the air brush sprayed over them. After the mask is lifted you have the effect shown in the word "Wringer" on the show card.

Now in order to secure the relief effect as shown in the completed alphabet, it will be necessary to shade each letter on the left and bottom sides with the air brush, using the same color as before. The original size of the card on which the alphabet is made is a half sheet (14 x 22 inches). The border consists of a mask made as described for each of the letters.

INK TO USE

The first cost of the air brush is practically the only cost, as the fluid for operating costs no more than an ordinary show card paint. Air brush work on

these cards is done with especially prepared ink made for this purpose. This retails for 60 cents per pint, and one bottle will make a great many signs. In fact, the actual cost for each card will figure surprisingly low. For average use a pint will last about a year.

In looking back one can remember that only a few years ago pasteboard box lids, paper waste and wrapping paper were considered good enough for store sign use. The main thought at that time was to get the price before the public regardless of its appearance.

These cards would form quite a contrast if placed with the many beautiful worded designs we now see in many stores. The air brush has been on the market for a number of years, yet the price was so high owing to patents and cost of manufacturing that very few card writers could consider them in completing their kits. However, at the present time not only is the price within reach of all, but much better brushes can be secured for less money than formerly.

The wringer show card featuring the Dana Mop Wringer is made on a half sheet, 14 x 22 inches. The border is made with a scroll design corner.

This is first cut from cardboard or stencil paper and then laid in place securely pinned and sprayed.

The illustration (Fig. 52) is cut from the advertising pages of *IRON AGE-HARDWARE*. The remainder of the lettering was done in black with a Soennecken pen. Lesson No. 10 shows this alphabet in detail.

A THANKSGIVING CARD

The card featuring Thanksgiving display of tools and hardware (Fig. 53) shows the use of magazine illustrations, utilized to give a poster effect. The original size of this card is a full sheet (22 x 28 inches). The cut-out design showing the horn of plenty was further embellished by cutting tools and other hardware from the pages of *IRON AGE-HARDWARE* and pasting them as though they were falling from the mouth of the horn.

The capital "T" and the words "Tools and Hardware" show the use of the accompanying alphabet. The remainder of the lettering is of the single-stroke spurred Egyptian variety, described in Lesson 4. The air brush border, which is a scroll design, is first laid and sprayed around the outer edge with a brownish tint and around the lower edge or inside border with a purplish tint. This color effect of course is entirely lost in the reproduction.

MAKING THE SHOVEL CARD

The card featuring the Wyoming Shovel Works shows as a headline the word "Faultless." This is a script design and cut entirely out of the paper or stenciling board, after which it is laid flat on the card securely pinned and sprayed with black ink. After the mask is lifted the relief shading is done in purple.

By carefully studying the border you will readily understand how this is made if you have followed the descriptions of our other air brush work. The words "Shovels & Scoops" are made with the alphabet described in Lesson No. 4, each of the letters, however, being shaded in gray. Two quarter-page ads cut from the pages of IRON AGE-HARDWARE complete the show card.



FIG. 53. EXCELLENT CARD FOR FEATURING THANKSGIVING DISPLAY OF HARDWARE, SHOWING AN INITIALED PANEL, ILLUMINATED LETTER.

As a practical hint we would suggest that you watch current magazines, trade journals and other publications, as many suitable borders, scrolls and corner pieces can be copied and used for border work.

A good number of practical ideas can be secured in this way. A scrap book in which these clippings should be pasted will prove of excellent value for future reference work.

HINTS OF TIMELY VALUE

Fatigue caused by cramped fingers from using a thin brush handle may be done away with to a great extent by getting a soft rubber tube procured at a drug store, slip 3 or 4 inches over the handle and let it come down over the ferrule. This gives a good grip and rests the fingers.

Beveling a card adds more tone than any other ornamentation you can put on it.

A time saver for marking hights of guide lines on cards is to have a good stick embedded on the left side of your work bench, with a T square; you can quickly see what you wish to do.

Elaborate cards are ones necessitating a great deal of lettering, and can first be laid out on a rough piece of paper. In this way you can form a definite idea how the finished card will look.

When in doubt as to color combinations, use black on a white card. This is always good form.

Never use the word "Gents" on a show card, as it is considered very poor form.

To transfer a newspaper illustration onto a show card it can be traced by use of carbon paper or by rubbing the back of the design with a soft pencil and thus tracing. The illustration should then be penned in with waterproof drawing ink; if color is desired the design can then be finished with water color. The design being done in waterproof, color will not run into the water coloring. ●

Shading lettering by hand or with the air brush is as a rule done on the left and bottom sides of the lettering, the light coming from the right upper corner of the card.

Show cards and the advertising of the store in combination with the window display should be worked in harmony, never overlooking the importance of this combination.

Lesson No. 14—Modernized Dutch Letters

THE selection of cardboard plays an important part in successful show-card writing. For Soennecken or Payzant pen use, never select a board with glazed or glossy finish, as there is nothing in the glossy surface for the ink to readily adhere to. This makes good work with the pen impossible. For pen work always select board with soft unfinished appearance.

SELECTION OF CARDBOARD

For general show-card use, we recommend the plain white card with black letters. However, colored cardboard, can be used on certain occasions with

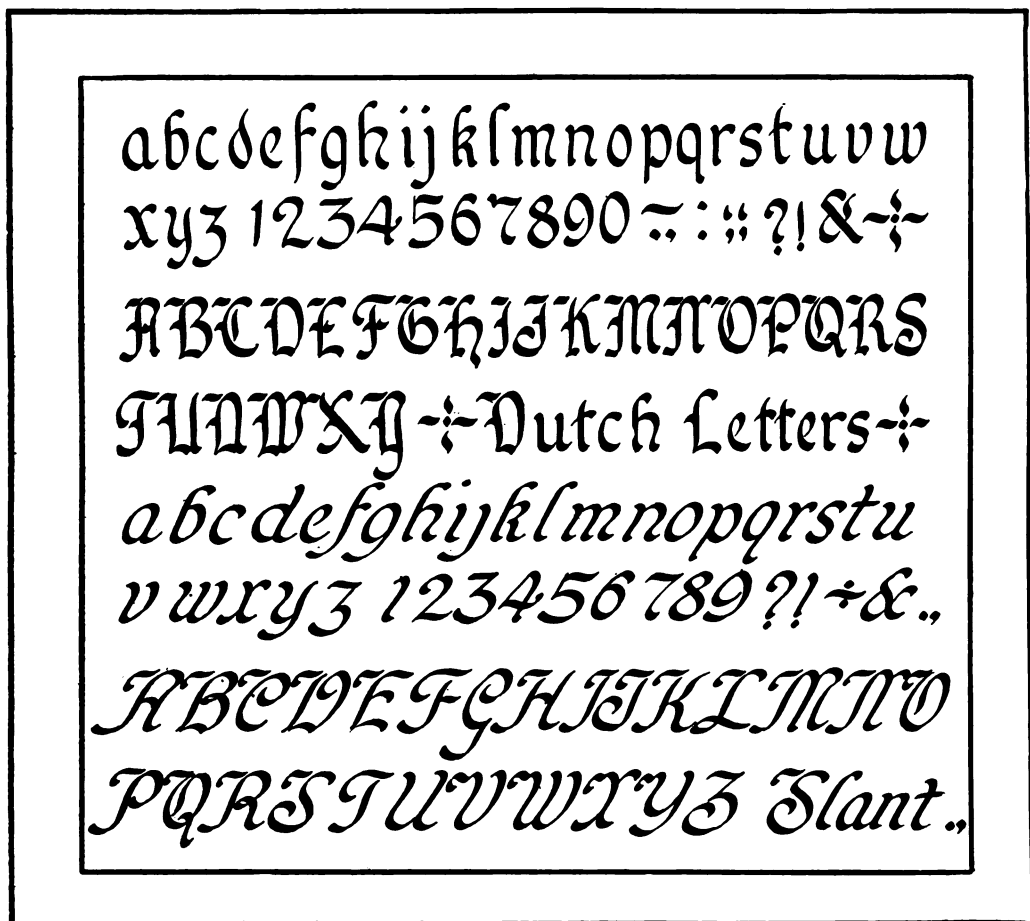


FIG. 54. DUTCH AND SLANTING DUTCH MODIFIED LETTERS, DONE WITH NO. 1 SOENNECKEN PEN. ORIGINAL SIZE OF CARD WAS 14X13 INCHES.

telling effect. Show-card cardboard manufactured especially for this work, comes in a great variety of colors and is coated on one side, which makes an excellent surface for brush work only. The opposite side is unfinished, which gives a good surface for pen lettering.

The price of this board ranges from \$3.75 to \$4.50 per hundred sheets. Railroad cardboard comes in both heavy and light stocks and is excellent for delicate shading brush work. The price is from \$2.75 to \$4 per hundred sheets. Common white stock in 4, 6 or 8 ply ranges from \$2.40 to \$4 per hundred sheets. The above prices apply to full sheets, size 22 x 28 inches. In ordering a quantity of cardboard it is advisable to have it cut on the paper-cutter in the following sizes:

Half sheets.....	14 x 22 inches
Quarter sheets.....	11 x 14 inches
Eighth sheets.....	7 x 11 inches
Sixteenth sheets.....	3½ x 11 inches

For men in the smaller towns who experience difficulty in securing cardboard we would advise making arrangements with the local printer to include your order of cardboard when sending to the wholesale paper house. By this method you can save not only in price, but in freight rates.

DUTCH A FUSION OF ENGLISH AND GERMAN LETTERS

This alphabet (Fig. 54) derives its form and name from being a fusion or compromise of the English and German letters. Neither as aristocratic and formal as the Old English, nor as fanciful and fat as the German letters.

One-half and three-quarter inch ruling. Slant and space lines are unnecessary. Depend upon the eye. Between such letters as the "a" and "b" the spacing is more regular from top to bottom than in "b" and "c," and "c" and "d" though the amount of white space should be about the same.

As will be seen, the tops of nearly all forms are curved. Study closely the double curve in "h," "m," etc. The main strokes of nearly all capitals are made of straight lines with a slight turn at each end; scarcely enough to call it a compound curve. Make the horizontal compound curve of the "A," then each in its turn as named. The left side stroke. The finish at its bottom, the left side midway ornament, the top, the right side and the center or crossing. The pen need not be raised at the upper right corner. Make all letters in about this order.

SLANTING DUTCH

The chief difference between this alphabet and the perpendicular one is that the former appears more free and unrestrained and the downward strokes are more slender, with larger ends. While they appear more rapid, it is questionable whether they are so, or even as rapid. The lines being more slender, they are a trifle more graceful.

The forms should not be made quite so high as usual. The short letters should not be more than about one-half inch in height.

The pen should be held at about 45 degrees slant. The compound curve near the upper left corner of the letter should be made first, then the left side, bottom, top and right side, always working from the top downward and from the left to the right.

This alphabet, as well as the Dutch, can be worked to good advantage with the No. 1 pen, by using eight-inch lines for head and base guide lines. The smaller the pen, the faster forms can be executed, providing the ink is in good condition; for the ink should be dense enough to make black shades and thick and pale enough to produce fine joinings.

The original size of the card on which the alphabet is made, is 13 x 14 inches. This card has a border $\frac{7}{8}$ inch in thickness between lines.

The accompanying show cards (Figs. 55, 56, 57) show the use of the Dutch alphabets, both in the upright and slanting. Our cards are also embellished with illustrations taken from

the advertising pages of IRON AGE-HARDWARE. The original size of these cards is one-quarter sheets, 11 x 14 inches.

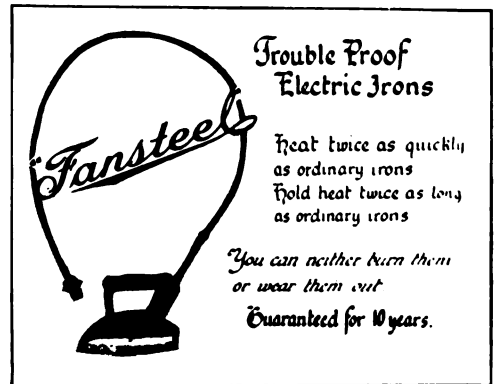


FIG. 55. SHOWING DUTCH LETTERING AND EMBELLISHMENTS TAKEN FROM ADVERTISING PAGES OF IRON AGE-HARDWARE.

SHOW-CARD ORDER BLANK

Card sign order for the large store is essential; the following spaces should be laid off and worded: Date, Dept., Time Wanted, Size, Vertical, Horizontal, Ordered By; $2\frac{1}{2} \times 5\frac{1}{2}$, 4×4 , 5×5 , 7×7 , $3\frac{1}{2} \times 7$, $5\frac{1}{2} \times 9$, 11×14 , 14×22 , 22×28 ; any of these sizes wanted can be worked with a cross or check.

A space for the text to go on the card wanted, and space for description and time when card is to be displayed, to give the card writer a guide as to plainness or elaborateness of card. Other things that may be placed on such a sign order are an O. K. by the manager, by whom ordered, extra time received and time filled. Other details can be added to fit the requirements of the store.

SHORT CUTS IN CARD WORK

In lettering a card, it is best to boil down your text and make it as brief and crisp as possible. Let your words be few, but to the point, as people have not time to read a long story.

Guide lines on a black or dark card can be made with a sharp piece of chalk, which can be easily removed.

To be of value to your employer it is not necessary that a card writer be an expert, or even that he acquire a high degree of efficiency. All that is necessary is that he write a plain, clean card, rapidly and well; speed is an asset in the larger stores to-day.

A neat appearing show card is best without scrolls or ornaments and flowers; unless you can master this branch of the art, rather resort to cut-out illustrations, or designs or flowers cut from wall paper.

The practical card writer should depend on single stroke work, mastering two or three styles with the italic of each, which is all the styles needed for any requirement; the idea of showing so many practical styles of alphabets is for you to pick the style best suited to your use.

Practice, observation and study are the three requirements for ambitious card writers. Observe the over-head signs you pass daily in street cars, on

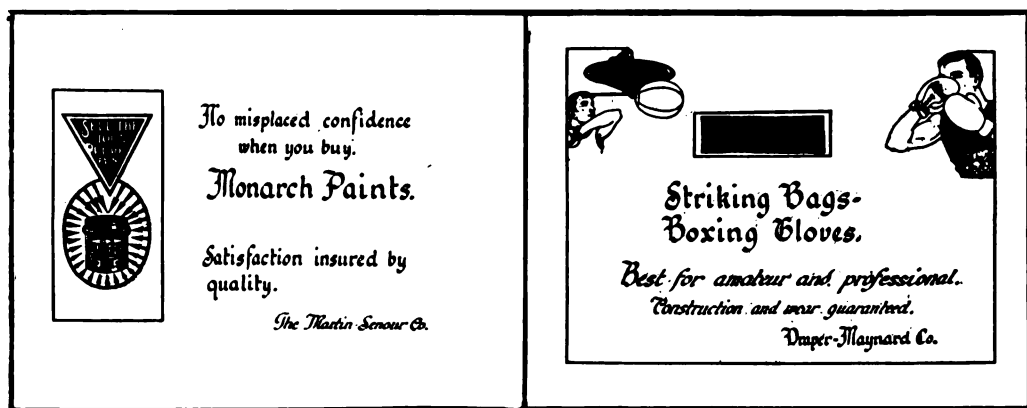


FIG. 56. A WELL-BALANCED CARD SHOWING EXCELLENT USE OF THE LETTERING IN THE UPRIGHT STYLE.

FIG. 57. SHOWING USE OF TWO ILLUSTRATIONS FROM IRON AGE-HARDWARE TO EFFECTIVELY EMBELLISH THE SHOW CARD. LETTERING SHOWS COMBINATION OF DUTCH UPRIGHT AND SLANTING.

theater curtains, on billboards; among these you will get many good ideas for your work.

Guide lines for lettering can be made with the handle of your brush by sharpening it to a point. This makes a line sufficiently clear to work by, and cannot be seen from the outside.

HOW TO TRIM A BRUSH

A red sable rigger that needs trimming can be best done in the following manner. Work it out flat to a chisel edge, and place it on a piece of glass, with a perfectly straight edge. Allow the least possible length of the hairs to protrude over the edge of the glass, say $1/100$ part of an inch, then cut off clean and smooth with one stroke of a fine emery paper. This leaves the end of the brush smoother than if cut off square with a knife.

Don't forget to dot your "i's" and cross your "t's."

Don't throw your efforts into the waste basket on all practice. Get outside work at a small price while you are learning. Cultivate an easy swing, and put your best efforts on each card.

Prepare your holiday cards ahead of time; this may be said of all cards of importance for set uses. This method will also prove a big help to the card writer.

Lesson No. 15—Thick and Thin Outline Alphabet

IN this article is illustrated the possibility of executing the out-of-the-ordinary show card at about the same time that the average fair card is done, twenty to thirty minutes.

The idea in these cards is to attract the attention from afar; get the human curiosity aroused.

The original size of the large air-brush capital letter "F" illustrated is 9½ inches. This was done in green and shaded in brown. These letters are easily readable from across the street on a bright day and it is natural for the public to want to see what it is all about. The consequence is, people will come within readable distance of the remainder of the card and at the same time take a look at the goods on display; thereby the card does a double duty in announcing the goods on display and attracting the attention from afar.

FORMING THE LETTER •

As these large caps are mostly done in green, they take black in the reproduced plate, therefore, a great portion of the work is meaningless in the reproduction. In order to give the reader a clear idea of the construction, we are illustrating the details of each step up to the finish. These six cards (Fig. 58) show the shadows and high lights to better advantage than most any other color for photography.

Most of the capitals in the alphabet can be worked out in the same style. To begin with, we would suggest that a common piece of white paper be used to make a pattern. Many spare hours can be thus profitable occupied. After you have perfected the pattern, which should not take over five minutes after a little practice, place the pattern on the card and trace the outline with a pencil in the desired position on your original card.

DESCRIPTION OF VARIOUS STEPS

The original cut-out pattern is illustrated in letter "F," No. 1. The second illustration shows the outline done in color; red, yellow, blue, gold or green, as your choice may be. The third illustration shows the addition of the spurs. These are traced from the mask which must be the same width as the pattern.

The fourth illustration shows the letter entirely filled in with paint. The fifth illustration shows the mask in place fitting exactly over the spur to make a clean-cut piece of work. And the last shows the letter finished, which gives a very rich effect for air-brush work and an idea which is simple when you know how.

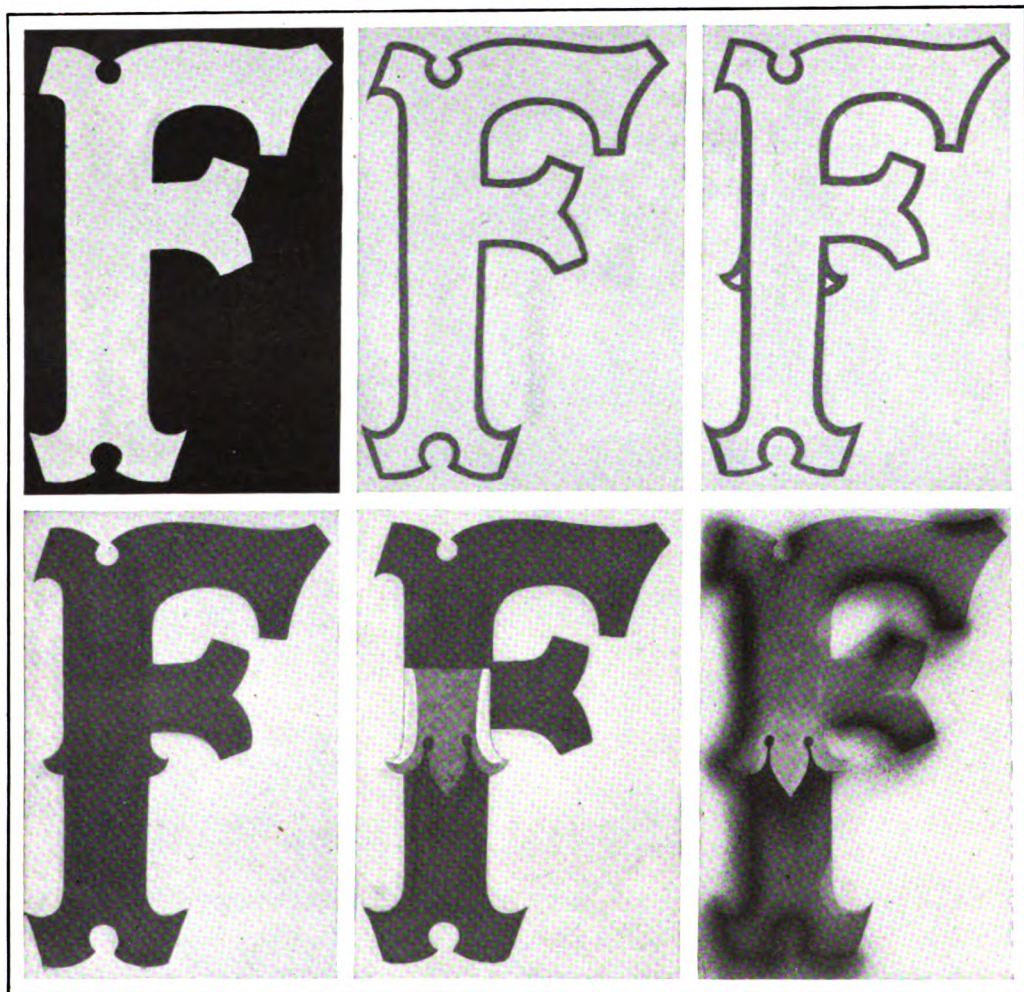


FIG. 58. SIX STEPS ILLUSTRATING CONSTRUCTION OF LARGE AIR-BRUSH CAPITAL LETTER.

COLORS TO USE

The air-brush effects and borders shown with this lesson can all be done with the common fly-wire screen mounted on a frame, with the addition of a type-writer brush and water colors. The exact method for doing this special work will be explained with illustrations in Lesson No. 16.

The man who has an air brush can do work of this kind in a third of the

time that it takes one to do it with the above-mentioned crude method. The best colors to use are yellow, brown and black. Other colors turn darker and are not so practical. A No. 8 red sable rigger was used for outlining and filling in the capitals.

DEMONSTRATING CAPITAL "D"

Disston brick trowel card shows the use of this style of letter, which was done on a white background. The letter "D" was painted in green. The remainder of the lettering was done in black, showing both brush and pen work. Attention



Fig. 59. THICK AND THIN OUTLINE ALPHABET, CONSTRUCTION OF WHICH IS DESCRIBED WITH ARROWS DESIGNATING SUCCESSION IN WHICH STROKES ARE MADE.

is called to the broken ruled border, which is simple and effective. The trowel illustration was cut from the advertising pages of IRON AGE-HARDWARE. Original size of this word is a half-sheet.

THE THICK AND THIN OUTLINE ALPHABET

It is always best to use one general style of lettering for all your show cards. By this we do not mean that the cardwriter should confine himself to strictly one style or alphabet, but that all cards throughout the window and interior should be of the same lettering for the certain occasion or season.

When a departure is made from a certain style or alphabet the departure should be general and all cards and tickets throughout the store lettered in the new style. Otherwise, the appearance of the windows and interior viewed as a

whole is apt to be patchy and disorganized. This plan also has a tendency to give identity to your establishment, for a distinct style of lettering creates a distinct impression. In other words, it serves as a sort of trade-mark which people will quickly recognize.

The accompanying alphabet (Fig. 59) shows what is called a thick and thin outline which is very similar to the Roman in its construction. You will notice that each stroke of the letter is clearly outlined with small arrows, succession designated by numbers. This is an alphabet which would answer very nicely for general headline work and is one which a great number of cardwriters confine.



FIG. 60. EXCELLENT USE OF ACCOMPANYING ILLUSTRATED ALPHABET, ON HALF-SHEET CARD—EXECUTED WITH PEN AND BRUSH.

themselves to for feature work. If you once master this style or the Roman style of lettering, the formation of letters will come easily to you.

If one has natural artistic ability it will be a great aid in card work, but the lack of it should not prove a barrier as success is bound to come with plenty of practice and stick-to-it-ive-ness. The original size of the card from which the illustrated alphabet was reproduced was a half-sheet, 14 x 22 inches. The capitals are $1\frac{3}{4}$ inches in high and the lower-case letter "d" $1\frac{1}{2}$ inches high, and letter "c" $1\frac{1}{8}$ inches. These measurements are given so as to assist you in your practice work.

Our students will find that the lower-case letters are considerably more difficult to execute than the capitals. More care and skill will be required in

making them as a noticeable unevenness in height, size or style has a tendency to ruin the effect. In outlining your letters see that the outer edges are as smooth as possible. We have purposely left the imperfections of these letters on the lesson plate, without retouching or embellishing any part of the work, thus clearly showing every stroke of the brush.

In construction when you see coarse black lines such as in the capital "J" the strokes have been repainted in order to correct the imperfection. The finished filled-in letter, of course, hides all these irregularities. A great deal of time should be spent in practicing the figures, as they are probably the most



FIG. 61. HALF-SHEET CARD SHOWING USE OF ILLUSTRATIONS TAKEN FROM IRON AGE-HARDWARE AND BROKEN LINE BORDER.

important items in show-card writing, as figures are the marks which show a direct return in show-card publicity.

We recommend, therefore, that the cardwriter who wishes to make a cash showing for his employer spend a great deal more time on figures than on alphabets.

THE ILLUSTRATED CARDS

The Corbin show card (Fig. 60) shows illustrations taken from IRON AGE-HARDWARE. The word "Guardian" is made with the letters shown in the accompanying alphabet. A neat air-brush border is placed around the card, made of brown spray. The original size of this card is a half-sheet, 14 x 22 inches. The small lettering on this card was done with a Soennecken pen.

The H. D. Smith Company card (Fig. 61) shows the word "Perfect," executed in a style of letter very similar to the accompanying alphabet which is, however, slightly elaborated upon. This letter is shaded in green and the card shows a broken line border. The large letter "P" was cut from the advertising pages of IRON AGE-HARDWARE.



FIG. 62. SHOWING USE OF AIR-BRUSH CAPITAL IN HALF-SHEET SHOW CARD.

Lesson No. 16—Spur and Combination Alphabet

THE first alphabet shown in accompanying lesson plate (Fig. 63) illustrates pen lettering, and is called an extended heavy spurred Roman letter.

It is given this name on account of the extra heavy spur stroke which really gives character to the letter. The formation of this alphabet is very similar to pen lettering heretofore illustrated and described in this series.

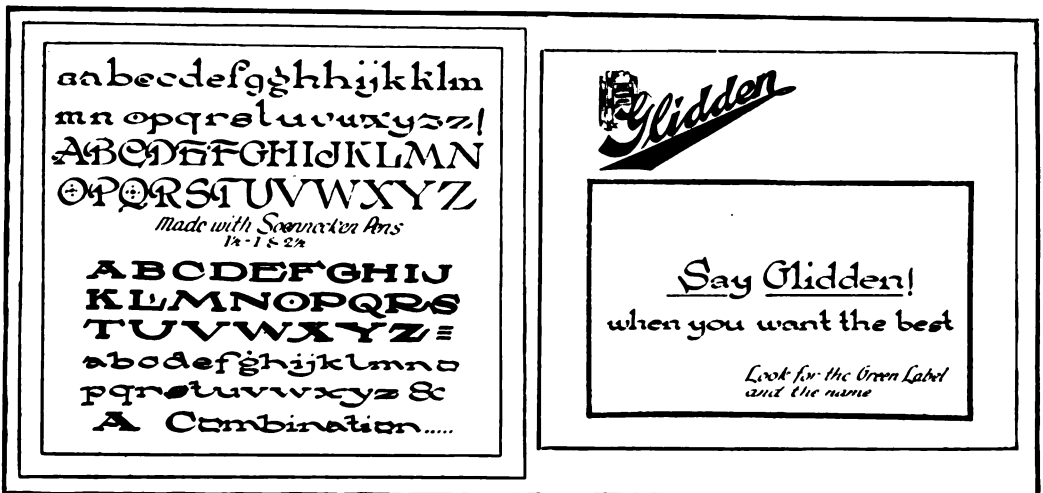


FIG. 63. EXTENDED SPURRED ALPHABET AND COMBINATION BRUSH OR PEN LETTERING.

FIG. 64. QUARTER SHEET SHOW CARD SHOWING AN EXCELLENT EXAMPLE OF OUR ILLUSTRATED PEN LETTERING.

The lower case pen lettering is $\frac{1}{2}$ inch in height on the guide lines. Of course, letters such as "d, f, n, l," etc., extend nearly half an inch above the guide lines, and letters "j, y" extend considerably below the guide lines. Whatever this letter lacks in height is made up by the extension in its width, thereby giving a very gracefully finished appearance and one which is quite easily read.

The lower case letters were all made with a No. $1\frac{1}{2}$ Soennecken pen. The capital letters are made with a No. 1 Soennecken pen; guide lines three-quarters of an inch in height.

The pen is held so that the stub or point is at an angle of 45 degrees at all times to the guide lines. With a little practice you will find this a very easy alphabet to make and one which will lend itself readily to general hardware show-card use.

The combination alphabet is one that can be made either with the brush or pen. The capital letters are formed within guide lines $\frac{1}{2}$ inch apart and are executed with No. 8 red sable rigger brush worked out flat to the width indicated by the spurs. The brush is held at a slight angle as the spurs indicate. The strokes are single or double, as the width of the letter shows.

The lower case is formed with a No. 1 $\frac{1}{2}$ pen, and can be made just as easily with a brush. The guide lines are $\frac{1}{4}$ inch in height and the spurs are put on in a heavy manner. The entire alphabet, both upper and lower case, lends itself to quick execution, and it is especially good where speed is wanted and a great number of small cards are to be used, or for lengthy descriptions on large cards. The original size of card on which the two illustrated alphabets are shown is 13 inches in height by 14 $\frac{1}{2}$ inches in width. We give you these proportions to assist you in your practice work.

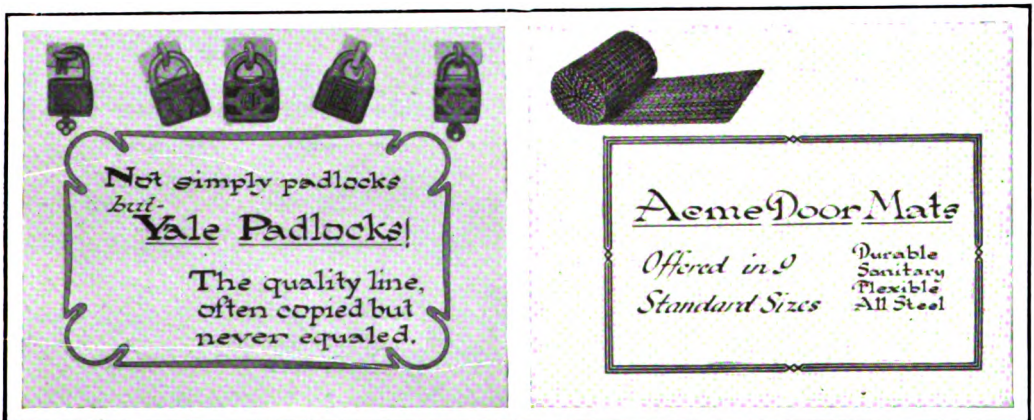


FIG. 65. QUARTER SHEET SHOW CARDS ILLUSTRATING USE OF ACCOMPANYING PEN LETTER AND BORDER DESIGNS CUT FROM IRON AGE-HARDWARE.

POINTS OF EXCELLENCE IN THE ILLUSTRATED CARDS

The Glidden Varnish card (Fig. 64) shows a signature cut and border design which was cut from the advertising pages of IRON AGE-HARDWARE. The line "Say Glidden when you want the best" gives an idea of the beauty of the accompanying pen alphabet when used in actual work.

The Acme door mat card (Fig. 65) shows another excellent example of this kind. The border and illustrations used were also cut from the advertising pages of IRON AGE-HARDWARE. These border ideas offer a short cut for quick show-card use, and if one is careful in cutting and mounting these border designs no one but an experienced card writer will recognize them as cutouts.

The Yale padlock card, (Fig. 65) which also shows border design and illustrations, cut from IRON AGE-HARDWARE advertising pages, shows the use of the

brush or combination alphabet. This is very quickly made and at the same time presents a very neat and attractive arrangement.

AIR BRUSH AND ITS SUBSTITUTE

It is our intention in this article to describe methods used to imitate the work done by the air brush. There are some who use an atomizer to a more or less degree of success, but we believe the best results are obtained by the use of the screen and tooth brush. The greatest trouble with the atomizer is its unre-

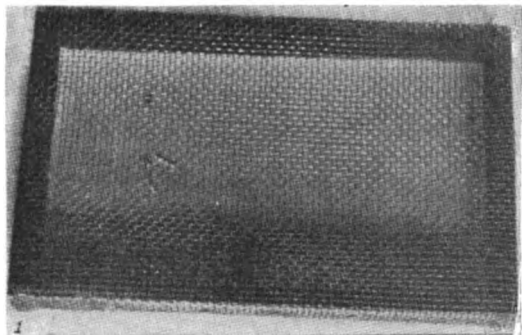


FIG. 66. SCREEN USED FOR SPATTER WORK.



FIG. 57. SHOWS THE PROCESS.

liability. It cannot be depended upon. One may have a card almost completed when a sudden gust will send forth drops of color instead of the fine mist which is required.

We would, therefore, recommend a frame about 4 inches by 8 inches made on thin strips of wood and covered with a wire mosquito net, as shown in Fig. 66, and a tooth brush.

The color should be very thin, about the same as a writing fluid. The brush is dipped in the color and then by two or three sharp strokes remove as much of the color as possible. Care must be taken in this particular part of the work, as by having too much color on the brush when rubbing on the screen it

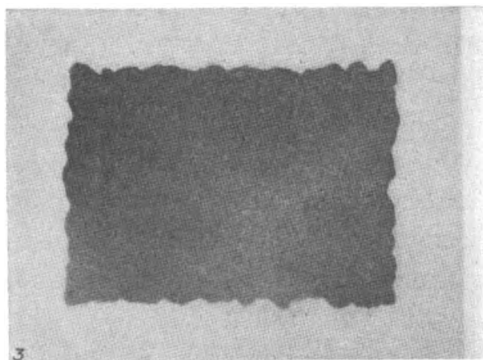


FIG. 68. A CUT DESIGN.

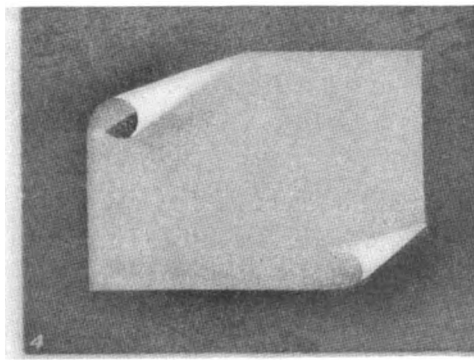


FIG. 69. CUT IN SECTIONS WHERE A SHADED DESIGN IS REQUIRED.

forms a froth instead of a spray, thereby losing the effect. The brush is rubbed back and forth on the screen as shown in Fig. 67 causing the spray to fall on the card below.

OTHER SHOW-CARD IDEAS

In preparing the card for this spatter work a design is first cut. This may be in one piece, as in Fig. 68, or it may be in sections where a shaded design is required, as in Fig. 69.

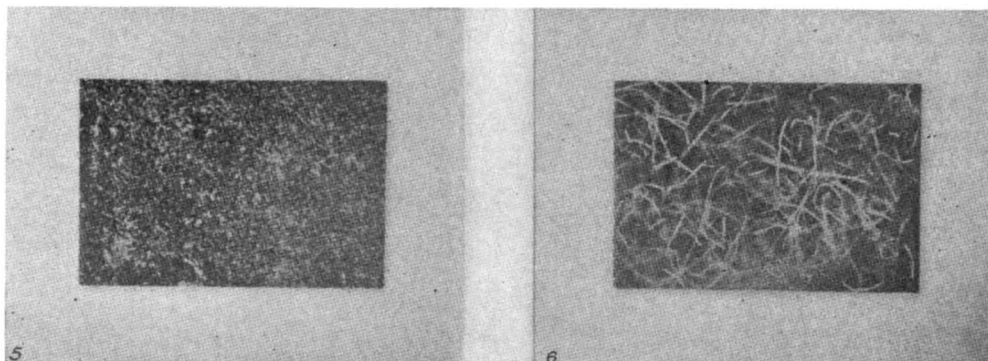


FIG. 70. SHOWS THE RESULT OF SAWDUST PLACED ON THE CARD BEFORE THE SPRAY IS APPLIED.

FIG. 71. SHOWS THE RESULT OF EXCELSIOR USED IN A SIMILAR MANNER.

In making patterns in sections the most satisfactory method is to take the tracing paper on which the design is marked and treat the back to a coating of rubber cement. Allow this cement to harden; when hard press the paper down firmly on the card and then by the use of sharp knife cut your pattern in as many sections as required. The first section to be worked on is now removed. If in working on adjoining parts it is necessary to protect that already finished the different sections may be put back when the color is dry and finally removed when the work is completed.

Fig. 70 shows the result of sawdust placed on the card before the spray is applied. Fig. 71 shows the result of excelsior used in a similar manner. Fancy leaves, lace and, in fact, designs of any nature may be used in like manner.

Lesson No. 17—Condensed Air-Brush Alphabet

PERHAPS at no other time of the year are neat show cards and price tickets of more value to the merchant in promoting business than during the holiday season. Many an extra sale has resulted during these busy times from their liberal use. In order to suggest the holiday atmosphere it is well to embellish the cards and price tickets with seasonable and appropriate decorations. Following we give a few ideas of this character.

HOLIDAY EMBELLISHMENTS

It is very appropriate to have sprigs of holly pasted on the cards, or painted sprigs will do as well. A head of Santa Claus on the larger card with possibly suggestions of holiday packages, holly and mistletoe intermingled is a good idea. One can secure printed cards with holiday suggestions and space left for lettering. These are especially good where one needs a lot of them all through the store and windows. Price tickets of harmonizing design

can also be secured. We will place IRON AGE-HARDWARE readers in touch with the manufacturers of these novelties if they will write us.

Dark board with white lettering frosted with diamond dust or powdered mica in imitation of snow or frost in conjunction with sprigs of holly make a pretty combination. Air-brush cards are suitable and popular for Xmas use.



FIG. 72. ILLUSTRATING AIR-BRUSH TANK AND OUTFIT, ALSO SLANTING TABLE TOP SUITABLE FOR AIR-BRUSH USES.

CARBONIC GAS FOR AIR BRUSHES

All card writers who own air brushes and those who contemplate the purchase of one, will be interested in the use of carbonic gas power. This system for air-brush use is superior to air in many ways and at the same time it furnishes its own power. All that is necessary is simply to connect the filling drum with the air brush. There drums contain about 20 pounds of gas and are equipped with regulator and gauge.

An illustration herewith (Fig. 72) shows the air-brush outfit which is used for executing the accompanying show cards. The regulator is set to the pressure desired and the gas is evenly delivered through the brush at that pressure until

the last ounce is used from the tank. The pressure is always uniform and you have the advantage of power either at night or day. The gauge which is clearly shown in the illustration indicates the pressure.

The advantage of this is readily apparent, especially to the experienced card writer who has probably had to stop in the midst of an interesting and artistic card and work the foot drum power, thereby often shattering the curves and rendering the hand unsteady.



FIG. 73. CONDENSED AIR-BRUSH ALPHABET WHICH IS SHADED ON THE LEFT AND BOTTOM AND ROUNDED UP AFTER REMOVING MASK.

ADVANTAGE OF GAS POWER

It is claimed by the manufacturers that this gas is chemically pure, dry, odorless and free from air or foreign substances. This dryness has the advantage of permitting one to work more rapidly than with air and facilitates even distribution of color; but, what is more important, it solves the problem of keeping the air brush clean.

THE DRUM AND OUTFIT

The nuisance of having the air brush clogged with lint or dust from the air is completely avoided. Nothing goes through the brush except the pure gas from the tank. It is claimed by experienced artists who have used this system that

the saving in time and repair expense alone effected by the use of gas power with air will pay the gas bill year after year.

The actual size of the drum here shown is 56 inches high to top of the valve and is 5 inches in diameter. It occupies about $1/10$ as much floor space as a foot board. A 10-foot length of $1/4$ inch wide pressure rubber hose is furnished with each air brush. You simply connect this to the outlet of the regulator.

The initial cost of the original outfit is practically the only cost, as the maintenance cost is very small. A 20-pound drum of gas will last about one month when the brush is used eight hours a day. This amounts to about \$2 per



FIG. 74. UNIQUE AIR-BRUSH BORDER SHOWING HOW ILLUSTRATIONS FROM IRON AGE-HARDWARE CAN BE USED IN THE CONSTRUCTION OF THE LETTER.

month for the complete power plant. In many cases the drum will be loaned to the user, the customer paying only for the gas contained therein. For hardware or general store use a drum of this gas will last about six months.

SLANTING TABLE TOP

The illustrated slanting top used on the table, you will find a most convenient arrangement to facilitate your air-brush work. This top is portable and is so constructed as to eliminate any possibility of ruining the card by blots. You will notice the air-brush holder at the upper right-hand side which is attached to this device.

The table upon which this rests is a common kitchen table that retails for about \$1.25. The height should be 29 to 30 inches, so that the operator can sit up to the work in an ordinary chair. This is advisable in doing fine detail work, as it may readily be rested on the table.

This portable top can be made out of light lumber or compo board. The measurements are 30 inches wide and 27 inches high; a 2-inch rise on the upper edge and a 9-inch rise on the lower edge. When placing this device flat on the table it makes a fine working top for ordinary show-card work, as it brings the upper part of your work nearer to you.

The air tank should be placed on the right of your work and the hose attach-



FIG. 75. AIR-BRUSH BORDER CARD SHOWING USE OF ILLUSTRATED ALPHABET.

ment should be $2\frac{1}{2}$ yards long in order to give plenty of freedom for motion. The regulator should be set at from 12 to 15 pounds pressure.

You will notice the bottle of air-brush color placed on the table at the right. By pasting a piece of white paper on the bottle and spiriting it with the same color in the bottle, you will always know the exact color of each of your inks.

THE CONDENSED ALPHABET

The accompanying alphabet (Fig. 73) shows a condensed variety which is made by first cutting a mask and shading around this with the air brush, then lifting the mask and securing the relief effect by shading with the same color.

The color used on the original was of a brown shade. After this operation is completed, the left and lower sides of the alphabet are slightly lined with white ink. The original size of this card is $28\frac{1}{2}$ inches long by $19\frac{1}{2}$ inches wide. A good air-brush border design is shown around the lettering. The original height of each letter is $4\frac{1}{2}$ inches. Width of the letter "I" is about $\frac{1}{2}$ inch.

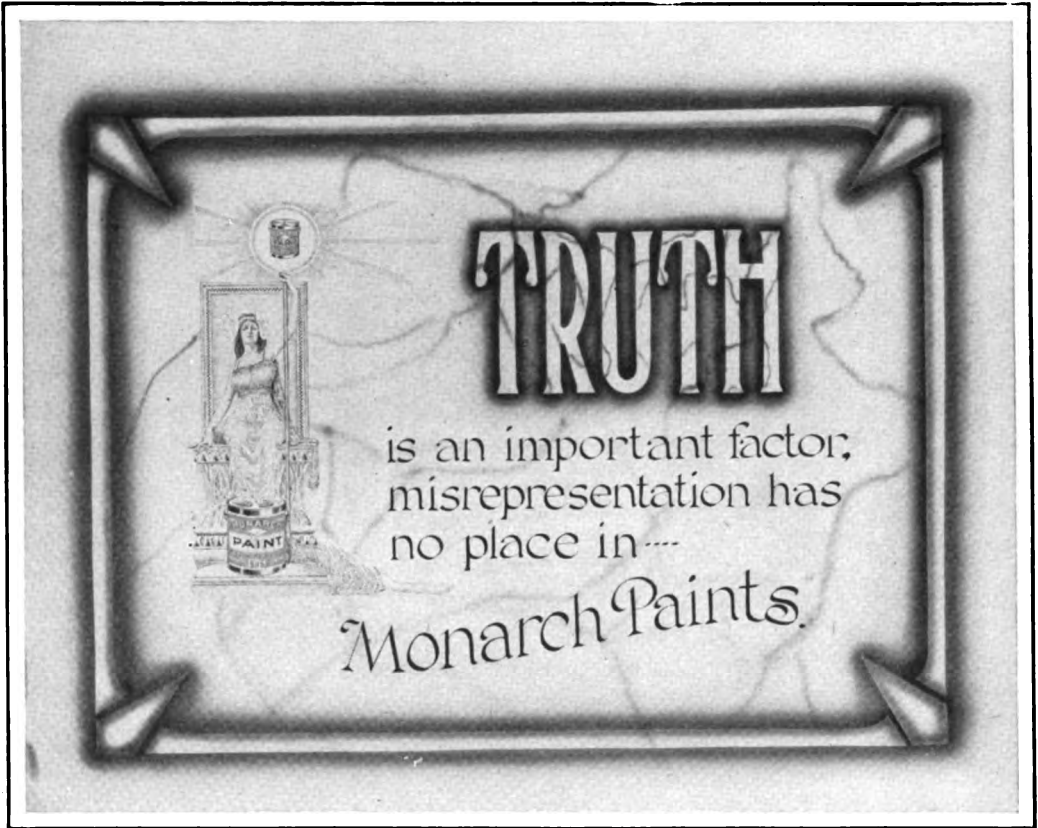


FIG. 76. FULL SHEET AIR-BRUSH CARD SHOWING MARBLE EFFECT IN ITS BODY.

MAKING THE ILLUSTRATED CARDS

The Fox Brand High Grade Metal Ware card (Fig. 74) shows the letters "F" and "X" of this alphabet before the finishing touches are made. The illustrations on this card were cut from the advertising pages of IRON AGE-HARDWARE. The word "Brand" is lettered in white on the bucket which the fox is carrying in the center of the card. Attention is called to the air-brush border on which colors of green and brown were used. This was a half sheet card.

The Standard Double Acting Spring Floor Hinge card (Fig. 75) shows the use of this alphabet in the word "Adore." The remaining part of the card is lettered with the pen. This shows the Art Nouveau border design. This is also a half sheet card.

The Monarch Paint card (Fig. 76) is a full sheet which shows the use of the illustrated alphabet in the word "Truth." The remaining portion of the lettering is done with a pen. The marble effect shown throughout the body of the card is made with an air brush and the illustration on the left is taken from the advertising pages of IRON AGE-HARDWARE. Attention is called to the simple yet effective air-brush border which was made in tones of orange and green. These are the only colors used on the card.

Lesson No. 18—Modified Old English

THE letters illustrated with this lesson (Fig. 77) are a simplified form of the old English or modern Bradley series of type which are used to a great extent in fine printing to-day, and the card writer will find them an excellent letter where fine work is wanted, such as monograms and panel work. This letter can often be used to good advantage in combination with ordinary pen lettering as is shown by the accompanying show cards.

This letter when once mastered can be very quickly made, giving a beautiful appearance and appearing to the uninitiated to be a letter which requires much time and practice in its execution.

GOOD FOR BRUSH OR PEN

The letter can be made either with the Soennecken pen or with the red sable rigger brush chiseled flat. It looks equally as well in small print as in large. Before trying out these letters in actual practice, we would urge our students to take up a Soennecken pen of about the width of the illustrated letter and hold it as if you were about to write backhand. This will give you some idea of the position of this flat stroke pose. Now follow the pen around the entire alphabet, paying strict attention to the strokes and remembering that the entire pen point should always touch the cardboard, no matter how thin or pointed the stroke may be.

All the fine ornaments or embellishments which are used on the regular old English alphabet have been omitted so as to make the alphabet more speedy in its execution. The original size of the card on which both of the accompanying alphabets are made is 13 inches in height by 14 inches in width. The ruling should be the same as in the Dutch alphabet. The spacing will at first be difficult. Aim to have about the same amount of white space between each letter.

PRACTICE WORK

In this practice do not bear down on your pen as you are simply doing this exercise to familiarize yourself with the formation which will give you an idea of holding the brush or pen for this flat stroke work and no doubt greatly simplify this seemingly difficult alphabet.

The main strokes in the slanting capitals are curved but slightly at each end. The tendency will be to curve them too much. The lower case letters are executed with a 1½ Soennecken pen while the capital letters are made with a No. 1 Soennecken pen.

Observe that in the slanting style the lower case letters are finished at the bottom of the strokes with a quick curve or hook, while in the other style the lower case strokes are finished in a heavier form.

In practice we advise all students who have not done much flat stroke work to flatten and mix the color with the brush after each stroke or third stroke. It will be advisable not to try the brush work until you have written the alphabet



FIG. 77. TWO ALPHABETS WHICH ARE MODIFIED EXAMPLES OF OLD ENGLISH TYPE.

at least three times with different sizes of pens; then try it with your No. 8 and No. 10 flat brush.

This letter when finished can be very effectively shaded in gold. Or, if the letter is made in gold it will look very well shaded in black or blue, but never use more than one color shade with the letter, in fact shading in two colors is very apt to detract from the legibility of the card and give a cheap and unattractive appearance to an otherwise well executed card.

Another very neat and simple embellishment for this letter is to have the first letter in the word or the capitals in red and the remainder in black. This scheme will add to the legibility to some extent.

STOCK CARDS NOT PRACTICAL

Progressive merchants know that stock card or ready prepared cards are not practical for general hardware use, as on many occasions the dealer is obliged to prepare his cards day by day as the circumstances may require. This is why clerks or window trimmers who can write show cards are valuable to their employer and are very rarely out of a position. This course is prepared especially for the ambitious person in this line and every important detail in card writing will be treated before the lessons are brought to a close.

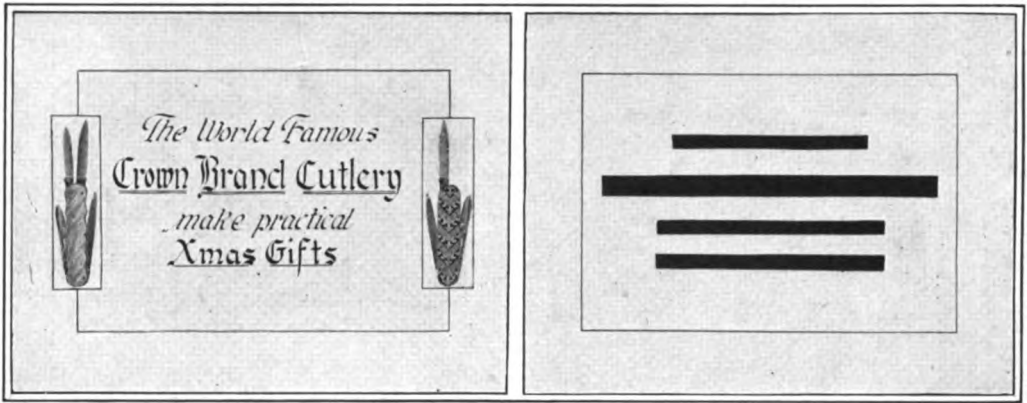


FIG. 78. THIS SHOW CARD WAS LAID OUT WITH THE AID OF ACCOMPANYING LAYOUT.

FIG. 79. CUT-OUT WHICH IS USED FOR GIVING SHOW CARDS A UNIFORM APPEARANCE IN LAYOUT.

HOW TO USE CUTOUTS

Many times a card writer will have a number of cards for some special occasion or holidays that are to be similar in character and layout.

Now in cases of this kind it would be very tedious work to space with a T square each card to be written, and it would be almost impossible to accurately space them with the eye, therefore the experienced card writer uses what is called a cutout in order to cut his spaces exact on each card.

In order to thoroughly and clearly explain this process take our show card (Fig. 78) worded "the World's Famous Crown Brand Cutlery Make Practical Xmas Gifts." This wording we will lay out as shown in our finished card reproduced herewith. This is a quarter sheet 11 x 14 inches.

First, you take a plain card of this size, 11 x 14 inches and lay out the sheet accurately and quickly with a lead pencil, then cut out the spaces as shown in the illustration. Under the cutouts on this blank card we have pasted black

paper in order to strongly emphasize the space cut in the card. Remember that the cutout card should always be of the same size as the card to be lettered.

Next the cutout card is placed over the card to be lettered and lead pencil lines marked at the top and bottom, thus tracing the cutout spaces readily and quickly on the card, which will act as your guide lines and insure the words being the same proportion and high on each card. After the lettered card has become thoroughly dry the lead pencil marks can be erased with your art gum.

In this Crown Brand Cutlery card we have later drawn in the border and placed the illustrations.

Most up-to-date card writers have a number of cutouts on hand for all sizes of cards and price tickets. This method explains the uniformity of lettering we sometimes see in first class stores.

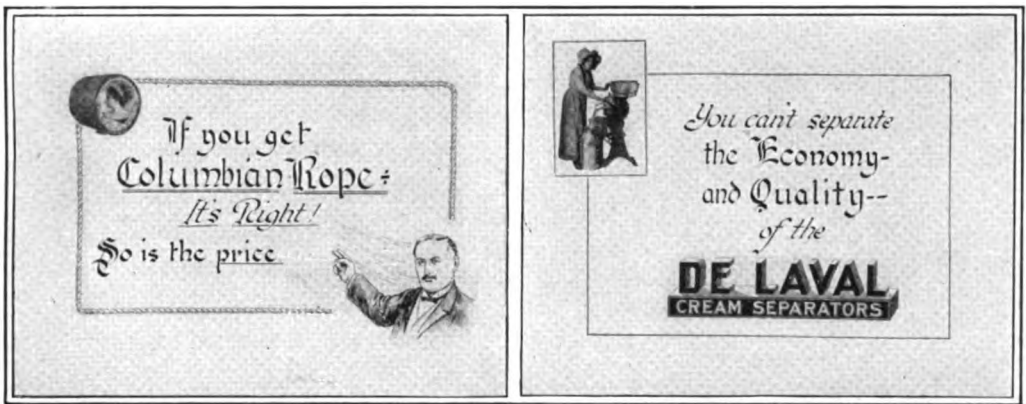


FIG. 80. SHOWING USE OF OLD ENGLISH ALPHABET AND ILLUSTRATIONS CUT FROM ADS.

THE ILLUSTRATED CARDS

The Columbia Rope card (Fig. 80) shows examples of the letters in the accompanying alphabets in use and also shows how illustrations from IRON AGE-HARDWARE can be effectively used to embellish the card and more forcibly brought to the attention of the shopping public.

The rope border device shown with this illustration is also cut from the regular advertisements. In the Cream Separator card (Fig. 80) the cut and the illustration on the left were cut from the advertising pages of IRON AGE-HARDWARE. The remainder of the lettering which is in black shows the use of the accompanying alphabets.

You will notice that plenty of white space is left around the cards in this lesson, which has a tendency to give them a high class appearance.

Lesson No. 19—Round and Semi-Round Writing Alphabets

THE alphabets accompanying this lesson (Fig. 81) are known as Round Writing, and are designed especially for Soennecken pen or flat pen work.

Round writing is so called because of its predominant round form, making it a very graceful and distinctive letter for card writing purposes. It is very important that the student understand the correct forms of the letters and develop an easy and free swing in execution, according to the fundamental rule that the pen must always be held in the same steady way, which means that all connecting lines must be parallel, and the downward strokes symmetrical. The perfect execution of these strokes will always depend a great deal on the manual skill and taste of the writer.

POSITION OF HAND IMPORTANT

We cannot impress upon our students too forcibly the fact that the proper position of the hand and pen is very essential in round writing. This point is well worth extra trouble and patience in mastering, as this forms the key to the most graceful and beautiful ornamental writing. A correct, easy and uniform holding of the pen, attentively observing the writing effect of the broad pen nibs, as well as the use of good, easy flowing ink and careful cleaning of the pens are the principal conditions which must absolutely be observed.

The original size of the card on which these alphabets are reproduced is $12\frac{1}{2}$ inches high and 14 inches in width. The original height of the lower case "a" is a trifle over $\frac{1}{2}$ inch. The original height of a capital "A" is about $\frac{7}{8}$ of an inch. These proportions will give you an idea for laying out your practice work.

These letters partake largely of the original freehand shaped script; while they look quite speedy they are in reality but little swifter in execution than the usual style of lettering. The small letters have comparatively short turns, while the capitals are quite the reverse. These alphabets are easily read, and on account of the light line connective qualities are quite pleasing.

The alphabet shown at the lower part of our illustration shows the regular round writing pen work. The one at the top shows the semi-round writing.

The spacing in this style is usually wide, but it may be regulated by the adjustment of the angle of the pen. If wide spacing is desired you should hold the point of the pen at an angle of 45 degrees. If narrow space is wanted hold it

at an angle of 60 degrees. By carefully studying the construction of the round writing letter you will notice that all the heavy or shaded strokes are made with the downward stroke of the pen, and that most of the light lines are made with the upward stroke. It is advisable to raise the pen as often as it seems necessary; in fact, more often than one would think from looking at the illustrated lesson form.

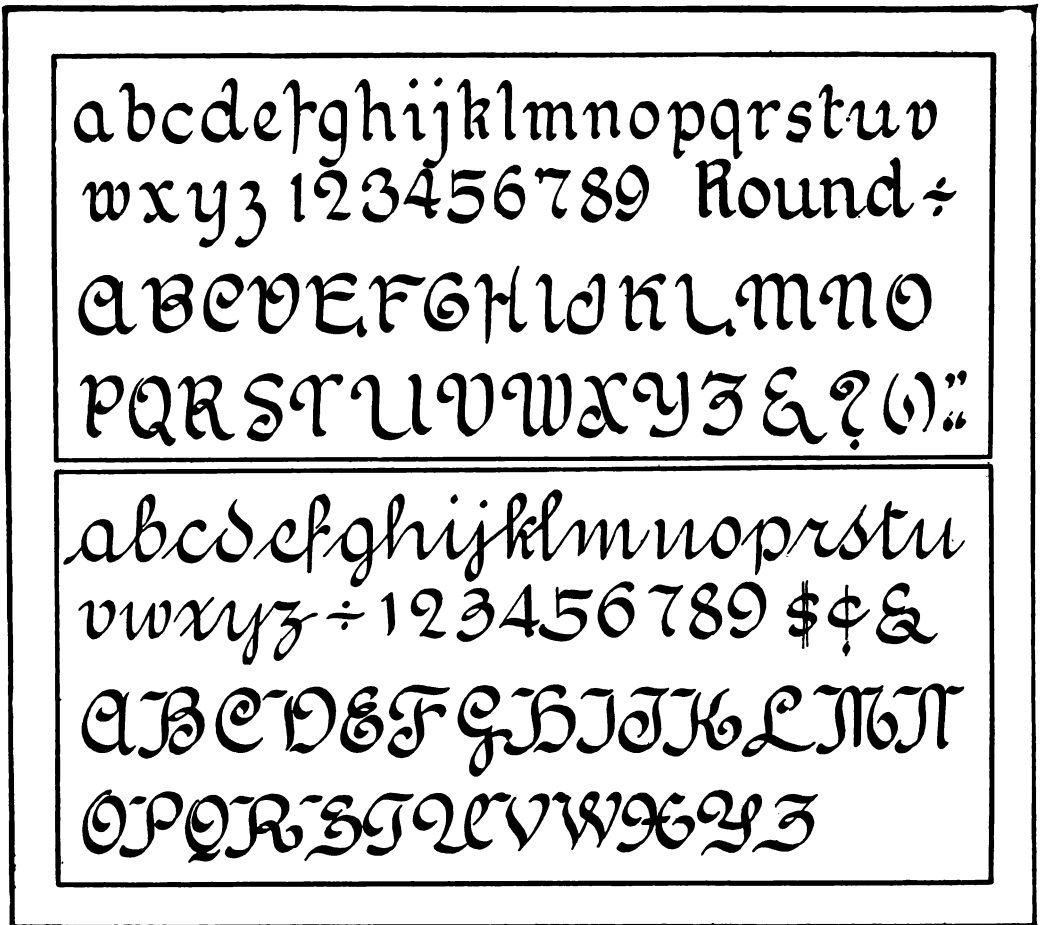


FIG. 81. THE UPPER ALPHABET IN THIS SET SHOWS THE SEMI-ROUND WRITING; THE LOWER ONE THE REGULAR ROUND WRITING LETTERS.

Tendency will be to make the letters too high and the capitals not round and full enough.

The upper and lower case letters shown in the upper part of the illustrated lesson plate illustrate what is known as the semi-round alphabet. These forms are quite as simple as the regular round alphabet just described. This alphabet, however, is composed of turns and angles, and is therefore in many respects more pleasing than the first. These letters are about the same proportion

as the one described. You will notice, however, that practically all strokes begin and finish with a hook and round turn, instead of a square finish, as heretofore described.

One of the chief difficulties in this text lettering is to secure a smooth, even line. The main essential is the proper holding of the pen. If the right side of the stroke is rough it indicates that too much pressure is placed on the left point and not enough on the right. Uniform firm pressure is necessary.

ILLUSTRATED CARDS SHOW ROUND WRITING

The accompanying show-cards all demonstrate the use of the illustrated alphabets for show card reproducing.

In the "Gray Stationary Engine" (Fig. 82) we have utilized in the first and

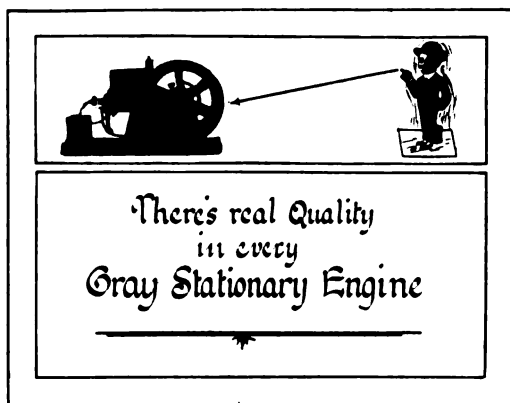


FIG. 82. WELL-BALANCED SHOW CARD UTILIZING SEMI-ROUND ALPHABET AND USE OF ILLUSTRATIONS FROM IRON AGE-HARDWARE.

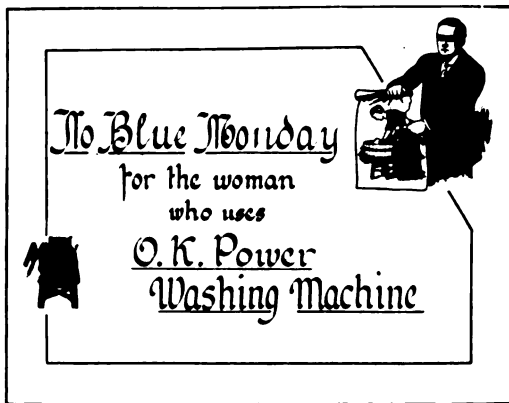


FIG. 83. QUARTER SHEET SHOW CARD, UTILIZING THE ILLUSTRATED ALPHABETS AND DEMONSTRATING FILLED-IN SILHOUETTE FIGURE WORK.

third line the same round writing illustrated alphabets, and in the middle line the regular round letter.

In the "O. K. Power Washing Machine" card (Fig. 83) we show the regular round writing alphabet, used in the words "No Blue Monday." The remainder of the card is made with semi-round letters. "The Won't Slip" card (Fig. 84) shows the use of the semi-round letter in the words "The Won't Slip." The remainder of the card is the regular round writing.

We wish to call your special attention to the possibilities in combining these two alphabets, in order to secure a pleasing appearance for a pen lettered card.

An illustration for show-card use can often be greatly strengthened by penning in the body of a design in black, which gives the silhouette effect. This is demonstrated in illustrations shown in the upper right-hand corner of the "Gray Stationary Engine" and the "O. K. Power Washing Machine" show cards.

We further call your attention to the fact that all of the illustrations used on these cards were cut from the advertising pages of IRON AGE-HARDWARE. Illustrated show cards of this kind are very easy to make, and by exercising a little care and patience some very practical designs will be the result.

PEN BORDERS AND EMBELLISHMENTS

There are here shown a few simple pen border effects (Fig. 85). A great many ideas can be secured by watching current magazines, trade papers and other publications, both in the advertising and editorial pages. The use of corners and border pieces on show cards is very desirable, as they give the card a finished appearance, but students should be warned not to use more than one or two designs on a single card, for they will detract from the wording and secure a very amateurish looking show card.

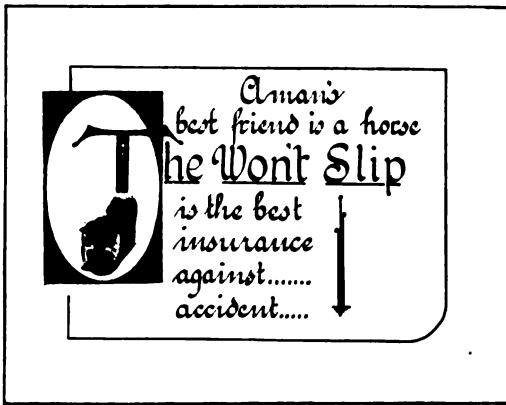


FIG. 84. QUARTER SHEET PEN LETTERED CARD, SHOWING ROUND WRITING AND SEMI-ROUND WRITING IN USE.

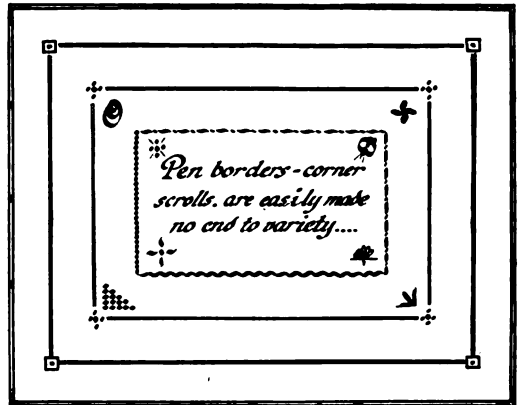


FIG. 85. THE USE OF CORNERS AND BORDER PIECES ON SHORT CARDS IS DESIRABLE, AS THEY GIVE THE CARD A FINISHED APPEARANCE.

It is a good idea to work up a number of bordered designs on your show card during spare moments. Some card writers use new borders for each week. The original size of the show cards on which these border designs are made is 11 x 14 inches. By carefully studying the strokes you will easily master any of these designs.

The accompanying border designs as well as the show cards accompanying this lesson are all made with black ink on white cardboard, which is considered by all authorities to be the best for average show-card writing purposes.

RUBBER STAMP SIGNATURE

Some firms insist that their signature appear on each show card or sign about the store, and for this work a rubber stamp facsimile may be made and used on all show cards. This is a good suggestion and well worthy of adoption, as by

this method you more forcibly call attention to your firm's name in your show-card publicity.

REGARDING PUNCTUATION

One important matter in making show cards is punctuation. The most neglected and most misused punctuation mark is the possessive sign. Not only in cards, but in general reading, one often sees the possessive sign misplaced. If in doubt of this mark get a standard dictionary and study this point until you are perfectly familiar with it.

Here are a few of the most important show-card writing words requiring the possessive sign: Singular possessive—Man's, Woman's, Lady's, Girl's, Youth's, Infant's, Dollar's worth, Day's business, Month's business, Year's business and Arnold & Johnston's store.

The plural possessive is as follows: Men's, Women's, Ladies', Girls', Youths', Infants', Ten dollars' worth, Five days' business, Three months' business, Two years' business.

Lesson No. 20—Vertical Single Stroke Alphabet

AN alphabet that will be found very serviceable for general card work accompanies this lesson (Fig. 86) and will be recognized as similar in appearance to the Roman, which is considered easiest of all alphabets to read. In this illustrated alphabet the single strokes form complete sections, as in some of the lessons previously described. The original size of this card is a half sheet, 14 x 22 inches, and the rule or border is made an inch from the edge of the card.



FIG. 86. AN ALPHABET SERVICEABLE FOR GENERAL SHOW-CARD WORK.

The capital letters are $1\frac{5}{8}$ inches in height and the lower case $1\frac{1}{8}$ inch in height. The principal strokes are made with a red sable rigger No. 8 brush, chiseled flat. Direction of each stroke is marked with arrows, and it would be a good idea to go over these strokes with the dry brush before dipping it into the writing fluid.

CARE OF BRUSHES

Too much stress cannot be placed on the proper care of brushes. A new brush should be washed out in warm water before placing it into the show-card paint. Never under any circumstances use your brush to mix or stir colors, as

you are very apt to ruin your tools in this way. It is much better and cheaper to use a small piece of wood for this purpose.

Do not let the colors dry on your brush. Always clean it in water. Occasionally it is a good idea to wash it out with a little soap, but be sure to always flatten out the hairs to a chisel point before putting it away. By this method the hairs will dry in this position and assist you a great deal in training your brush to the proper edge. The brushes here illustrated (Fig. 87) show how a red sable rigger No. 8 looks before it is chiseled or as it comes from the manufacturer; the third brush shows how it should look after you have washed it out in warm water and chiseled it over a glass or smooth surface; the last illustrates a side view of the third brush.

The first illustration in this set of brushes shows how a No. 5 red sable rigger brush is trained to a fine point for outline work.

THE SHOW CARDS

The use of the vertical single stroke alphabet used for headline purposes is illustrated in the show cards here reproduced, as in the words, "Onyx-Ware," (Fig. 88) "Apex" and "Starrett Tools" (Fig. 89). Each of these words is further embellished by shading the letters in gray. Attention is further called to the use of illustrations which are cut from the advertising pages of IRON AGE-HARDWARE. A clever idea is shown in the word "Apex," where the trade mark is used to illuminate the large capital "A."

AIR-BRUSH BORDERS

A remarkable feature about the four air-brush border designs here shown is that they are all made from practically the same pattern, as shown in Lesson No. 11. At the same time, the effects in each case are entirely different. This is secured by manipulating the designs to suit the requirements, in other words, covering over with mask certain parts of card on which spray should not be used.

MIXING COLORS

A few remarks on simple color mixtures will no doubt be valuable at this time, especially if you wish to experiment in shading. Equal portions of—

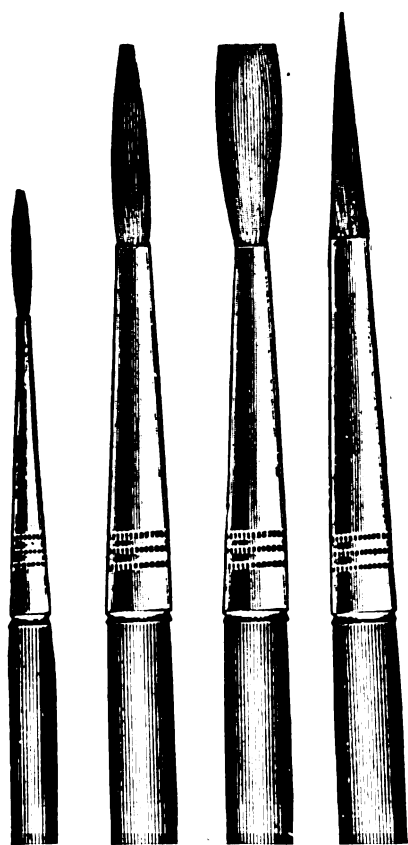


FIG. 87. BRUSHES AS THEY COME FROM THE MANUFACTURER AND AFTER CHISELING.

Blue and yellow make green.
 Blue and red make purple.
 Red and yellow make orange.
 Vermilion and white make peach.
 Madder lake and white make rose.
 Chrome yellow and white make lemon.
 Rose lake and white make pink.
 We will give three-color and four-color ideas as our lessons progress.

LETTERING WITH SOAP

Very effective lettering to resemble flat brush work can be made with soap on glass, especially on mirror surfaces. You first secure a bar of common brown soap and cut off about one inch wide strip across the end and cut this into strips of whatever width you care to have your letter. Then you must cut this into a

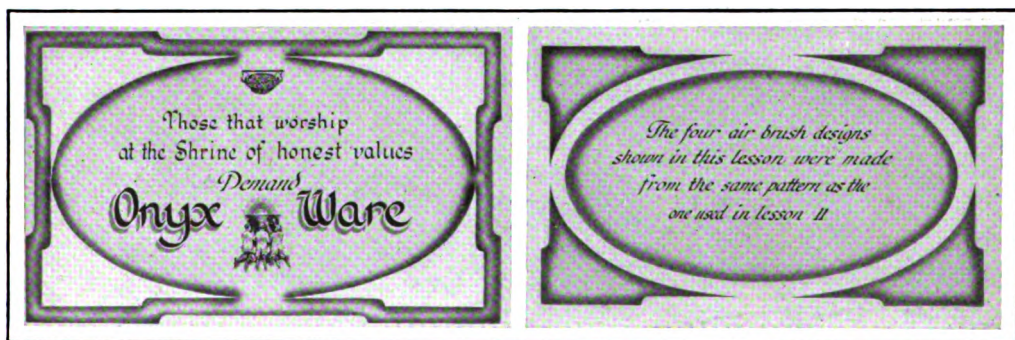


FIG. 88. HOW ADVERTISEMENTS FROM IRON AGE-HARDWARE WERE UTILIZED IN SHOW CARDS—TWO STYLES OF BORDER.

wedge shape point, resembling the point of a Soenneken pen, but allow this edge to be fully $\frac{1}{8}$ inch thick. Have the glass surface thoroughly clean and proceed to letter the same way as you would with the ordinary flat brush pen work. This illustrated alphabet makes an exceptionally good letter for soap work, and will give a refined appearance when neatly executed.

PAINT FOR MIRRORS AND GLASS

The distemper colors and many of the advertised show-card inks make an excellent and inexpensive paint for glass lettering. In mixing the distempered paint, to every teaspoonful of paint about 12 drops of mucilage should be added. This should be worked into a thick paste and water gradually added until this is the consistency of a thick cream. This can be used on glass without injuring it, and can be washed off with warm water.

A very pretty effect can be had by lettering in turkey red and shading in white. If you have a temporary sign in the inside of your show window you

first mark it on the outside with chalk and follow these lines from the inside on the glass.

A stick with a cloth or a piece of rubber tied at one end will act as a good arm rest for this work.

USE OF BRONZES

Bronzes can be bought in silver, gold, copper, fire red, green and, in fact, in almost any shade. However, pale gold is the most desirable shade for general show-card use. Silver color (which is aluminum) is another very popular bronze for colored backgrounds.

These powders are sold in one ounce paper packages, 15 to 35 cents per ounce, according to the quality and color desired. The only practical way for the show-card artist to handle this powder is to place it in small dry bottles,



FIG. 89. THE CARD AT THE LEFT SHOWS AN ILLUSTRATION FROM IRON AGE-HARDWARE USED IN AN INITIAL LETTER AND THE OTHER CARD ILLUSTRATES THIS WEEK'S ALPHABET IN HEADLINE WORK.

which will keep it free from moisture and insure it against flying all over your working table, as some of it is very light, especially the aluminum bronze.

There are three good methods for using the bronze for show cards.

WATER COLOR BRONZE

To use bronze as a water color, you take a quantity of the bronze and thoroughly mix it with mucilage to a consistency of thick paste, then thin it down slowly until it resembles syrup. It should be thoroughly ground and stirred while in the paste form and used quite thick for good show-card work. This dries rapidly and does not spread, and therefore should be mixed only as you require it.

USING DRY BRONZE

Another method is to first write your letters with asphaltum, which should not be too thick. Before this becomes dry it should be brushed over lightly with

the dry bronze powder. Many of the prepared show-card inks can be used in this way, provided it is of light color, so as not to darken the bronze.

BRONZE LIQUID

This liquid can be made by mixing equal portions of turpentine and varnish together, or it can be bought ready mixed. This should be mixed with the powder to a good flowing consistency, and can be used in the Soennecken pens, provided you use the inkholder attachment.

It will be necessary to execute your work rapidly, to guard against flooding and spreading the letter.

It is best to have an extra set of brushes for this oil use, and they should be washed in turpentine after using. Bronze letters on black are very rich in effect and can be made doubly so by shading in white with a small brush. In fact, one will find many pleasing combinations by giving this work the necessary practice.

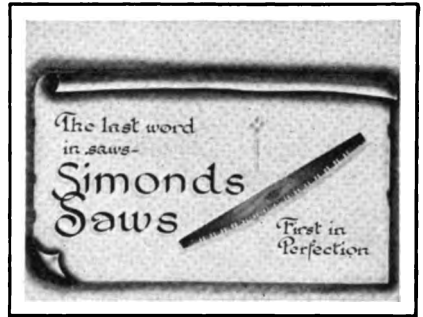


FIG. 90. A NEW AIR-BRUSH BORDER DESIGN SIMULATING A TURNED LEAF.

Lesson No. 21—Block Letter

CAPITALS of the block letter are shown in this lesson (Fig. 91). This letter is excellent for headline work, especially on large cards, such as the full sheet or half sheet. It is also a letter which is used quite extensively for outside sign work on account of its regular lines and it can be read at a great distance. The original size of the illustrated lesson plate is a half sheet. This is



FIG. 91. THE FULL BLOCK ALPHABET WITH UNIQUE SUGGESTIONS FOR SHADING.

finished on a grey background with a border of cream color about one inch in width. The original height of this letter is about $2\frac{1}{8}$ inches.

By practice and study you will become thoroughly familiar with the construction and should be able to make this off-hand without reference to the lesson plate.

In fact, it is variations from the correct form that make successful card writers and clever cards. As an illustration, if a card writer carries out the exact formation of an alphabet of this kind, without any variation whatever, he will be very apt to have a stiff printed card effect, devoid of graceful lines and artistic layout that make the first appeal.

An excellent example of variations is shown in the words "A Bumper" on one of the illustrated cards (Fig. 92). If you will study the work of first-class sign writers you will see a conspicuous variation from the correct, exact form of the letter used.

GOOD FOR AIR-BRUSH WORK

These letters are excellent for air-brush work. The accompanying alphabet was first made by cutting the letter from stencil board and then spraying with the air brush. By designing an alphabet of this kind in a number of sizes, you will always have a good letter for air-brush use and one which you can make very quickly. Attention is called to the unique shading of the letter (Fig. 93), which

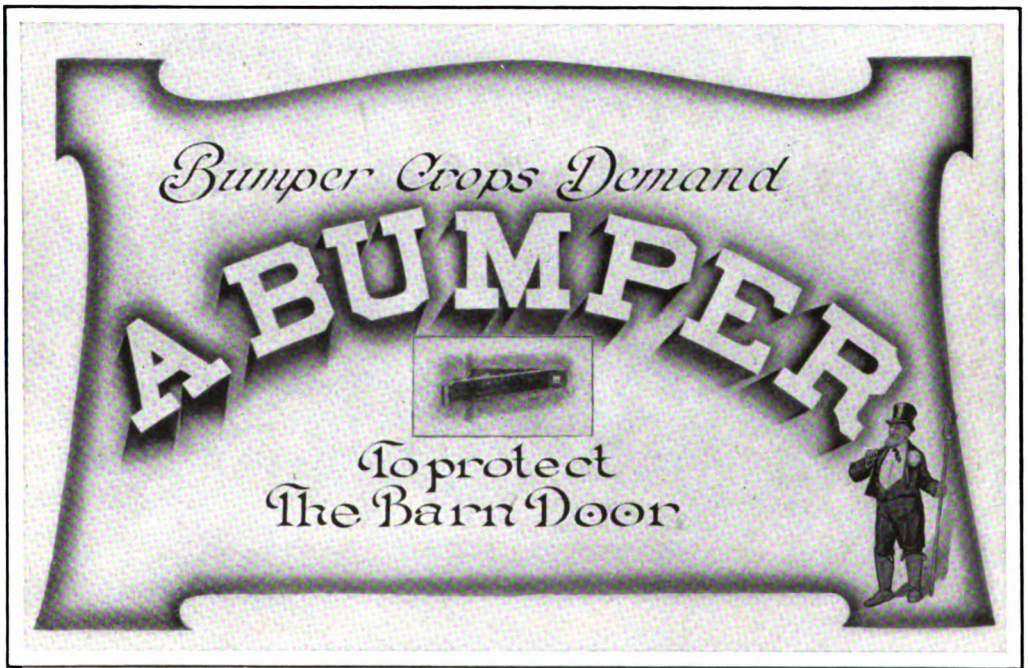


FIG. 92. AIR-BRUSH DESIGN, SHOWING USE OF ACCOMPANYING ALPHABET IN AN IRREGULAR WAY.

is on a 45 degree angle. This is accomplished by laying a piece of cardboard at a 45 degree angle from the corners of the letters and shading with the brush on the lower left-hand side, as illustrated, thereby securing the sharp-edge effect which makes each individual letter stand out prominently.

AIR-BRUSH FIGURES

Figures play a most important part in modern show-card writing, and therefore should always be legible and as well executed as possible. In the illustrations of figures shown (Fig. 94) there are presented three distinct sets which may be used in connection with air-brush work. These comprise a series of practical

air-brush figures that should be mastered by every card writer. In fact, if your figures are well executed it will assist greatly in overshadowing poor and irregular lettering.

The first row shows the block figure, which can be used to correspond with the accompanying alphabet. Row No. 2, as well as No. 3, are figures bordering on the Roman design. These are the most popular numerals for modern show-card use. In using air-brush figures, always see that the mask is flat on the surface of the card, so as to reproduce a clean edge.



FIG. 93. BLOCK LETTER WITH 45 DEGREE DECORATIVE SHADING—ALSO SHADED TO GIVE RELIEF EFFECT.

THREE COLOR MIXTURES

Red, white and blue make violet.
 Red, black and amber make claret.
 Red, blue and yellow make brown.
 Yellow, white and red make fawn.
 Red, yellow and black make chestnut.
 Raw umber, black and yellow make copper.
 Red, yellow ochre and white make buff.
 Yellow ochre $\frac{1}{4}$, white $\frac{1}{2}$ and vermilion $\frac{1}{4}$ make flush.
 Burnt sienna $\frac{1}{4}$, white $\frac{1}{2}$, yellow $\frac{1}{4}$ make cream.

FOUR COLOR MIXTURES

Equal portions of:

Yellow ochre, black, red and white make drab; vermilion, yellow, blue and

white make dove; yellow, white, black and blue make olive green; white, red, black and yellow make sandstone.

GREYS

Equal portions of:

Burnt sienna, white and blue; blue, black and white; burnt umber and blue.

GREENS

Prussian blue and chrome yellow give dark green; chrome yellow and lemon yellow give brilliant green; white and chrome green give pea green; chrome green, yellow and black give bronze green.



FIG. 94. SET OF THREE POPULAR AIR-BRUSH FIGURES MADE ON HALF-SHEET CARD.

Distemper paints in colors can also be mixed according to the above chart.

TINTING CARDBOARD

Those who are interested in show-card art have, no doubt, at times seen show-card effects that have greatly puzzled them in regard to their manner of making. The tinting of show cards is an effect that is very puzzling to the novice and one that is very simple after it is explained.

Tinting cardboard is a background effect secured by the blending of proper colors, and can be quickly done by the following material and methods.

The necessary material is dry mineral paint or common dry color in powdered forms, chalks or crayons. If crayon or chalk is used, it is first necessary to powder it. We would not advise the use of chalk or crayon except when it is im-

possible to secure the dry colors. These dry colors one should be able to secure from the local paint store.

APPLYING THE COLOR

After you have secured the necessary colors, select a few pieces of cloth from five to six inches square. Double thickness in cheese cloth or common muslin will answer. Now place each color in a separate cloth and tie up in the form of a bag.

Another way more commonly used is as follows: Instead of making a pounce bag of each color, have an assortment of small boxes, each containing a different color. Use a small piece of cotton batting pressed in ball shape, one for each



FIG. 95. AIR-BRUSH CARD DONE IN TONES OF BROWN, SHOWING EXCELLENT IDEAS FOR UTILIZING ILLUSTRATIONS FROM IRON AGE-HARDWARE.

color. Dip the ball in the powder and rub lightly over the desired space on the card. Before applying the color to the card shake the ball lightly so that the powder will not cling too heavily. Bear in mind that this is a tint and the powder must be placed lightly.

Very pretty card effects can be secured by using more than one color, in which case it is always best to blend the colors into each other, using care that each color used is in perfect harmony with the one next to it.

A pretty effect can be obtained by starting in the center of the cardboard with a dark color and shading out into white on the edges. A very striking design can be made by circular rainbow effect.

When in doubt regarding the placing of colors, take the rainbow as your guide. An easy way to remember the colors of the rainbow is to keep in mind the word "vibgory." The first letter of each color consecutively is represented in this word—"v" for violet, "i" for indigo, "b" for blue, "g" for green, "o," orange and so on.

USE OF PATTERNS

Many novel and striking effects can be secured on the show-card background by the use of patterns. For example, take a star. Cut out a pattern of a star, the desired size, place the pattern on the cardboard in the desired place and rub the color bag over the edges, blending the colors, lighter to the edge. Remove

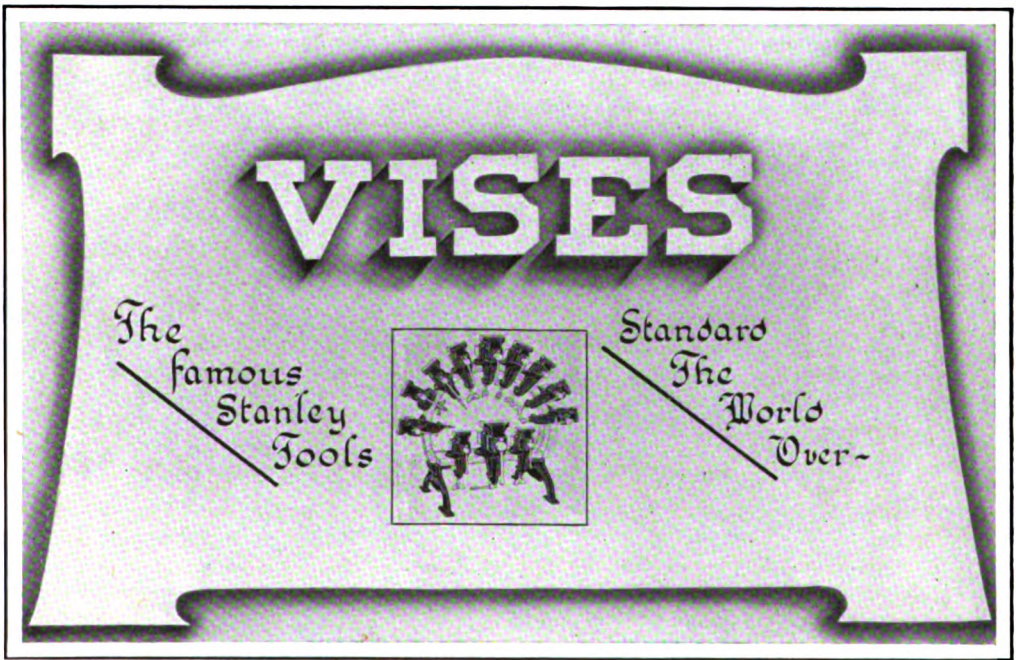


FIG. 96. AIR-BRUSH CARD, SHOWING USE OF ACCOMPANYING ALPHABET, THE REMAINDER OF THE CARD BEING FINISHED WITH PEN LETTERING.

the pattern, shake off the surplus powder and the result is that you have a design on the card identical with the pattern.

By a little experimenting the student will be able to originate many new and clever designs to conform with the season, such as autumn leaves for fall, turkeys in silhouette for Thanksgiving, holly for Christmas, eggs for Easter.

UTILIZING SOILED BOARD

Of the many ways of producing effective backgrounds for cards that will be thoroughly explained before these lessons are brought to a close the foregoing is the simplest, quickest and cheapest. Often a soiled card can be saved by tinting

the soiled parts. Many a card is cast into the waste basket on account of blots, dirt or finger marks that could easily be saved by originating some design to cover the soiled part in tinting. While we are on the subject, it might be well to make a few remarks regarding the handling of show cards, a minor point, but one of importance.

Some card writers with not very clean hands often pick up a card along the margin, and in so doing leave unsightly finger marks. This is an item that will not be tolerated in sign shops, because if a card is the least bit soiled it will not sell.

Lesson No. 22—Skeleton Alphabet

OFTEN a student grows discouraged trying to master the art of card and sign painting. A great many students make but a very poor attempt, while some, because of their deficiency in penmanship and through lack of proper instructions, cease their study at an early stage and give way to failure.

Some of the greatest card-writers are poor penmen, and those who have become accomplished have all had their beginnings. All beginnings are but trials. Only time and practice lead to perfection. If you wish to become an

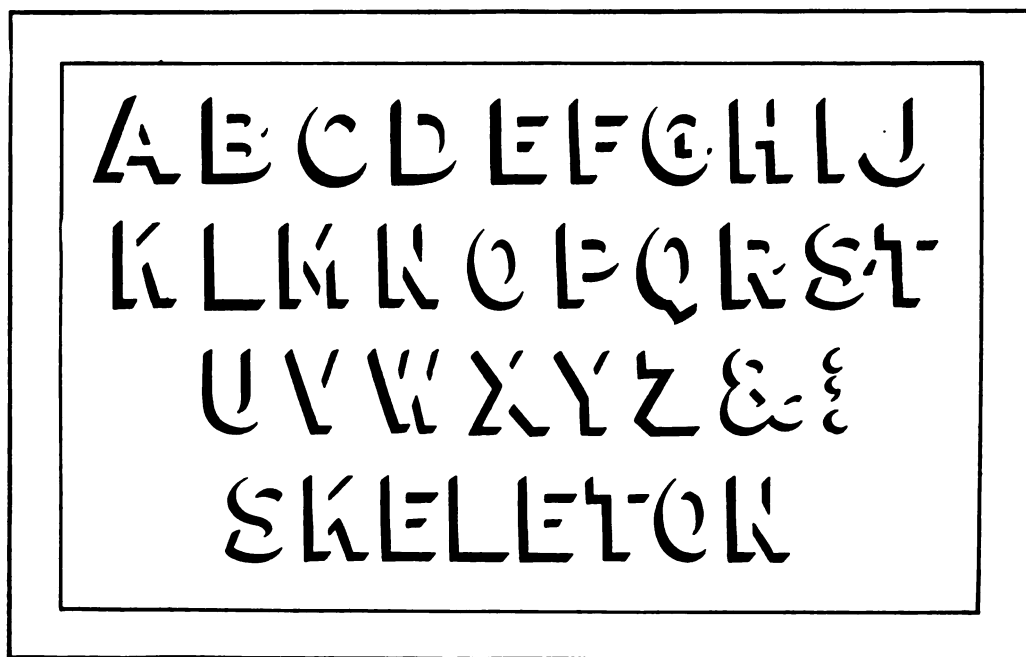


FIG. 97. SKELETON ALPHABET WHICH OFFERS EXCELLENT SUGGESTIONS FOR SHADING.

accomplished cardwriter bear this in mind: Practice and perseverance are the golden rule by which you can succeed.

STICK-TO-IT-IVE-NESS ESSENTIAL

Do not do like others that have failed—throw away your brush, disheartened, but wait a time, then pick it up again with added zeal and your reward each time will be added progress. Too much stress cannot be laid on the fact that practice is the principal rule to success in cardwriting. Some students work faithfully for a month or two, then wonder why they are not practical card-writers.

In that length of time it is almost impossible for anyone's work to appear more than ordinary, especially one who has not the natural talent for this particular art.

Originality and naturalness are the great progress makers. After you have learned the fundamental principles of cardwriting, break away from fixed ideas and set rules; let your naturalness have full sway and be original. Many students who would become clever cardwriters never reach the highest proficiency from the fact that they stand by some set rule made by others, and therefore are more or less copyists, their work being merely mechanical and not that free and easy style which is so popular. They are always depending upon being led

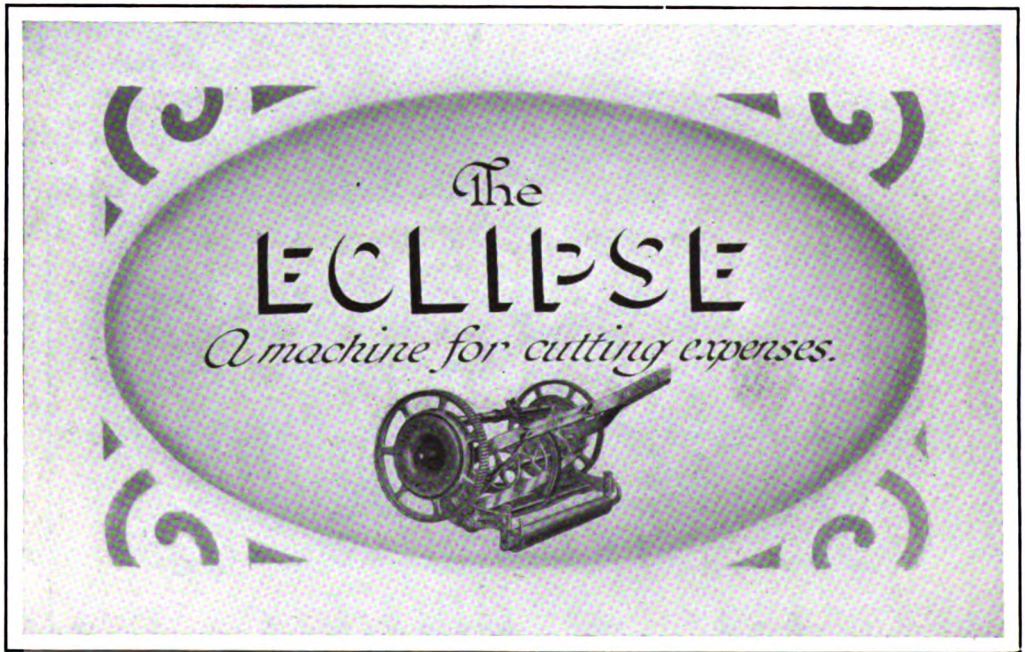


FIG. 98. AIR-BRUSH CARD, COLOR SCHEME, BLUE, BLACK AND WHITE.

rather than leading, and while their work may be far above the average, they do not enter into it with the same spirit and enjoy the work like the artist who is original and follows out his own ideas.

SPEED A NECESSITY

Remember it is better to make five signs in a given length of time and gain your experience rapidly than to make one sign in the same length of time by slow, careful work. If you are too exacting in the beginning, you are apt to graduate a slow worker, and speed is often very essential to an expert cardwriter.

SKELETON ALPHABET IMPRESSIONISTIC

The accompanying alphabet (Fig. 97) is what is known as a skeleton design. It leaves the body of the letter to the imagination. This alphabet offers an

excellent lesson on the proper shading of letters. The original size of this card is a half sheet 14 x 22 inches, having a border one inch in diameter around the entire outside of the card. This alphabet is not recommended for every-day show-card work, but more to be used for special occasions and is an excellent example for shading.

Three of the accompanying show cards show the use of this alphabet for headline work. In making these letters it will be advisable to lay out the body of the letter with a pencil and erase the body of the letter with art gum after the shading has been placed and the card is thoroughly dry.



FIG. 99. AIR-BRUSH BORDER CARD, SHOWING USE OF ILLUSTRATED ALPHABET IN COMBINATION WITH PEN AND BRUSH LETTERING.

The "Eclipse" card (Fig. 98) shows the use of this letter in combination with pen work. Air-brush border in lavender is used, and the card is further embellished with an illustration taken from IRON AGE-HARDWARE.

The "Bread Mixer" card (Fig. 99) shows more of this style of work in combination with straight brush and pen work. This also is embellished with illustrations from IRON AGE-HARDWARE and a unique air-brush border. This border was made with orange air-brush colors.

The "Prize Winner" card (Fig. 100) is another excellent idea of this kind. This card was done in color schemes of black, blue and white. The pennant esign hanging from the horse's head was painted in blue. The headline letters

were made with the skeleton alphabet and the remainder of the card with pen lettering. The air-brush work is all done in blue.

SHOW-CARD PATTERNS

The black and white illustration presents an idea for cutting borders, which may be used in a number of ways to secure many practical designs.

The quickest way to border cards with this plan is to form the pattern for cutting in odd shapes. Take a piece of card the same size as the original card and fold it either into quarters or halves and then cut; refer to the illustration which is made to represent a pattern folded in quarter and afterwards spread out to make a design for a half sheet card (Fig. 101). This pattern, of course, is cut after it is folded and gives the complete design as illustrated. Having com-



FIG. 100. AIR-BRUSH BORDER CARD. SHOWING USE OF ILLUSTRATED ALPHABET FOR HEADLINE PURPOSES' EMBELLISHED WITH IRON AGE-HARDWARE ILLUSTRATION.

pleted your design, it should be laid on heavy cardboard and traced with a pencil; then by cutting out the card you will always have a pattern ready. In order to trace this on to another card all that will be necessary is to lay your pattern over the card and mark around it with your pencil.

TRANSFER WORK

The wide-awake cardwriter will often find designs in newspapers, magazines and periodicals that would be very appropriate as an embellishment on the show

card. There are a number of good ways to transfer a design of this character onto the cardboard, after which it can be outlined and filled in with the brush and pen.

One method generally used is to place carbon paper under the design and outline with pencil. This, however, has a disadvantage in doing a fine piece of work, as carbon print is hard to successfully erase. A method used by a great many artists for fine transfer work is to first rub the back of the design with a soft lead pencil before outlining. By this method one can easily erase his line after completing a drawing.

USING A TRACING WHEEL

When a number of cards are to be made from a single design it is best to make a perforated pattern of the design and stamp it onto each cardboard sign

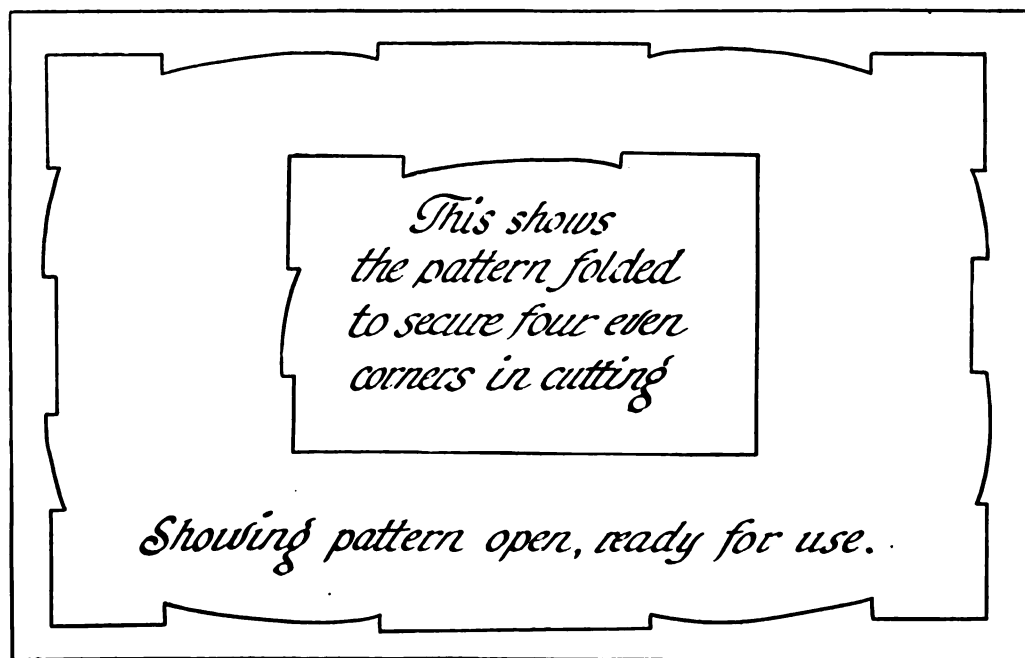


FIG. 101.

with a piece of cotton dipped into a dry color; blue makes an excellent color for this work. This can be quickly perforated by laying the design on a blotter and running a tracing wheel (which can be secured from any well-stocked notion department) around the design.

TRANSFERRING THE DESIGN

The following recipe and instruction carefully followed out will enable the cardwriter to transfer small newspaper designs directly onto the card, and it will transfer colors as well as black and white designs. First, apply the fluid

(made from the following formula) thoroughly over the design to be transferred, using a small camelhair brush. After the fluid has soaked well into this paper, blot off the surplus fluid and lay the design face downward in the position wanted on the show card. Place a strip of paper over the design and rub it into the card with a bottle, or any smooth object. This fluid loosens the printers' ink, thereby making the design transferable onto any smooth surface. By this method a design can only be transferred once.

To make the preparation take one pint of hot water; scrape into this three

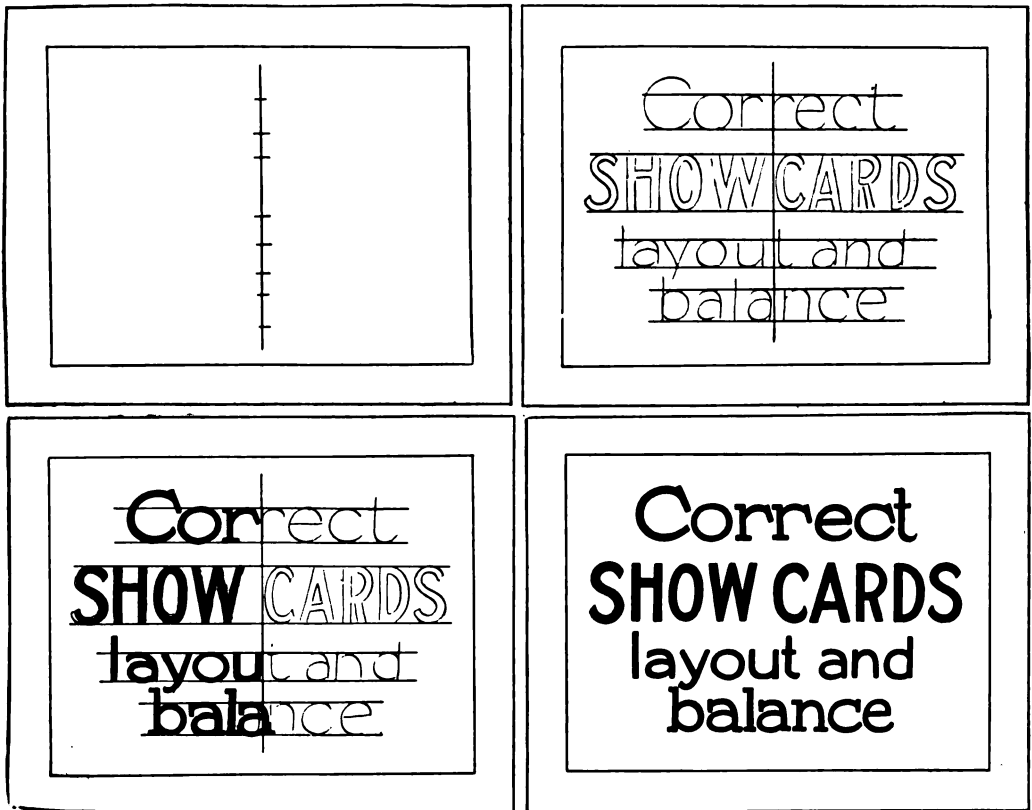


FIG. 102. SUGGESTIONS FOR CORRECT SPACING, BALANCING AND BORDER WORK OF A QUARTER SHEET SHOW CARD.

teaspoonfuls of castile soap; put into quart bottle and shake until dissolved. Then put in 9 ounces of turpentine and shake the bottle; $\frac{1}{2}$ ounce of ammonia, shake; $\frac{1}{2}$ ounce benzine, shake; 1 ounce of sulphur ether, shake. Shake the bottle well after each ingredient is placed.

This recipe can be put up by any druggist and makes an excellent cleaner and ink eraser.

The four quarter sheet illustrations here presented (Fig. 102) show some ideas of value for correct show-card layouts.

Card No. 1 in the suggestions for correct spacing shows a perpendicular line which is the center of the card.

Card No. 2 shows the lettering laid out evenly spaced and sketched lightly and delicately with a soft lead pencil.

Card No. 3 shows part of the wording, letters partly filled in and irregular lines corrected with the brush.

Card No. 4 is the completed card correctly spaced and balanced. After this work is dry all pencil lines are erased with art gum.

Lesson No. 23—Modified Old English Single Stroke

MODIFIED old English letters made with the brush are shown in the accompanying alphabet (Fig. 103). Lesson No. 18 shows an alphabet of this kind made with the Soennecken pen. By carefully reviewing this lesson it will give you a fair understanding of the nature of this illustrated alphabet. You will notice that every stroke is designated with the arrows in the direction in which it should be made.



FIG. 103. MODIFIED OLD ENGLISH SINGLE STROKE ALPHABET.

Figs. 104, 105, 106 show the use of this modified old English alphabet for headline work. The remaining portion of the lettering on each card is made with the Soennecken pen in various sizes, utilizing alphabets which have been previously described. In each case we show the use of illustrations cut from the advertising pages of IRON AGE-HARDWARE which offer suggestions of practical value to every show-card writer.

Each of the accompanying cards shows air-brush border work, which will be readily understood after you have carefully reviewed the work step by step as given in previous lessons. The back lessons should be looked over occasionally.

In general show-card use the plain black and white card is without question the most practical. However, the American people like change, and therefore a new and novel design used occasionally will prove more effective than a continuous use of the black and white. The most effective scroll work is that which shows a contrast to the colors embodied in the lettering.

All decorative line work on show cards will give the daintiest and most artistic effect if done in a subdued color. By this scheme you will not detract to any noticeable extent from the wording which should always be done in a heavy color so as to be easily read at a glance.

Many authorities claim that color is more effective than black and white. The color emphasizes a trade mark or catch word or catch phrase, in fact any



FIG. 104. THE MODIFIED OLD ENGLISH USED AS HEADLINES.

part of the card which you care to feature more prominently. Colors judiciously used give an atmosphere to your show card. Many card writers claim that colors have an innate appeal which is well worth considering. Colors achieve through judicious combinations, distinctiveness for a show card, over others that might be placed in the same vicinity or stores.

USE OF SHOW-CARD HOLDERS

In many cases the framing of a show card greatly improves the appearance and also keeps it from becoming soiled and cutting. For these reasons, all per-

manent interior cards should be framed. A neat black picture moulding is the best for this purpose.

Show cards in the windows and for interior sale use should always be placed in racks or frames. Show-card racks are an inexpensive fixture that can be secured from any fixture house. They are of many kinds and come in all prices. The nickel frame with a metal base is a very popular fixture. This frame is so arranged that the card can be easily slipped into place and is bound to hold its shape, always looking well.

DESCRIPTION OF HOLDERS

No. 1 (Fig. 107) shows a fixture of this kind, which can be extended to different heights. This is especially appropriate for show window and counter



FIG. 105. AIR-BRUSH BORDER CARD ILLUSTRATIONS TAKEN FROM IRON AGE-HARDWARE.

use. No. 2 (Fig. 107) is a popular arrangement for holding price tickets. No. 3 (Fig. 107) shows another device for this purpose which is entirely different in its construction. No. 4 (Fig. 107) is a frame used as a permanent interior sign. If you have columns in the store, it would be advisable to equip them throughout with fixtures of this kind and change the cards in a regular way so as to call attention to the new merchandise.

No. 5 (Fig. 107) shows an excellent show-card holder for show window purposes. With this arrangement you have the advantage of tipping the card at any angle. No. 6 (Fig. 107) shows still another idea for holding the show card

which may be used either for interior or show window work. No. 7 (Fig. 107) is one of the handiest display fixtures as well as price ticket holders that comes to the attention of the window trimmer. Every store should have a large supply of this little salesman.

PRICE TICKET DESIGNS

Twenty-two excellent ideas for price ticket designs (Fig. 108) are shown in this lesson. No. 1 shows an air-brush border. The air brushing is done on the inside of the cutout. This same design is shown in No. 2 with the air brushing done in the opposite way. This will be rapidly understood after you have carefully reviewed the previous lessons on air-brush border work.



FIG. 106. AIR-BRUSH BORDER CARD ILLUSTRATIONS TAKEN FROM IRON AGE-HARDWARE.

No. 3 shows a staple design which is given an opposite treatment in design No. 4. A plain triangle shape, No. 5 is always popular for price ticket use. No. 6 shows the star shape design, which is especially appropriate if you are putting in a display in honor of one of the national holidays. No. 7 shows a white center in a border of leather printed paper. No. 8 is a plain circle air brushed, with No. 9 showing opposite treatment. No. 10 is an artistically beveled edge price ticket made with the air brush. No. 11 is another practical design which will answer for a display in a number of lines of hardware. No. 12 requires the additional touch of a pen in combination with the air brush. No. 13 is the same

as No. 5 with the exception that the edges are beveled with the aid of the air brush. Another triangular design is shown in No. 14, utilizing a wood grain paper border with the grey background. No. 15 is quite clear from the illustration. A shield design, No. 16, is always popular. An imitation bark paper mounted on a white piece of cardboard is reproduced in No. 17. No. 18 is plain black and white design with artistic edge. Nos. 19, 20 and 21 show three designs made over the same pattern. No. 22 is a plain black and white illustration with rounded corners.

Many price ticket designs will come to your attention and you will be able to originate ideas of your own after you have advanced in this work.

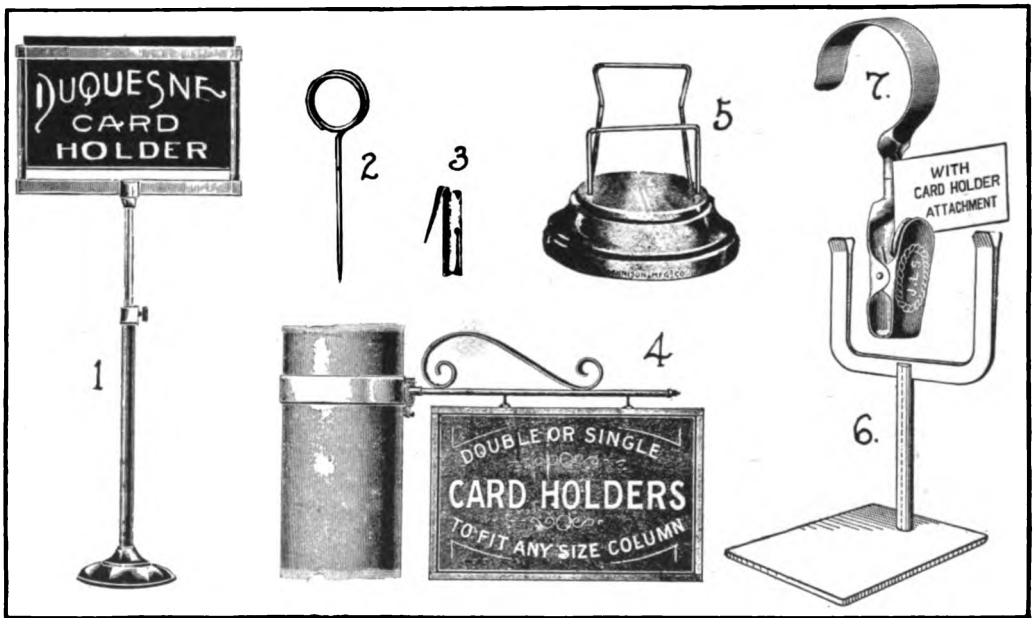


FIG. 107. FIXTURES USED FOR HOLDING SHOW CARDS.

LETTERING ON GLASS

For lettering with oil colors on glass the color most used is black. One way of mixing this is to use dry lamp black with the best coach varnish, grinding it thoroughly with the palette knife; thin with equal parts of the varnish and turpentine. For temporary use a sign can be mixed with dry color, water and glue as explained in previous lessons.

LETTERING ON MUSLIN

Unless you use the prepared sign writers' muslin, cotton sheeting must be dampened before being lettered. This can be done with a sponge and the paint applied while damp. A good paint for this purpose can be mixed with equal

parts of boiled oil and Japan and thinned with turpentine. A red sable rigger will answer for outline work and a wide flat brush for fill-ins. Shading colors can be applied without any danger of spreading, when the color is almost dry.

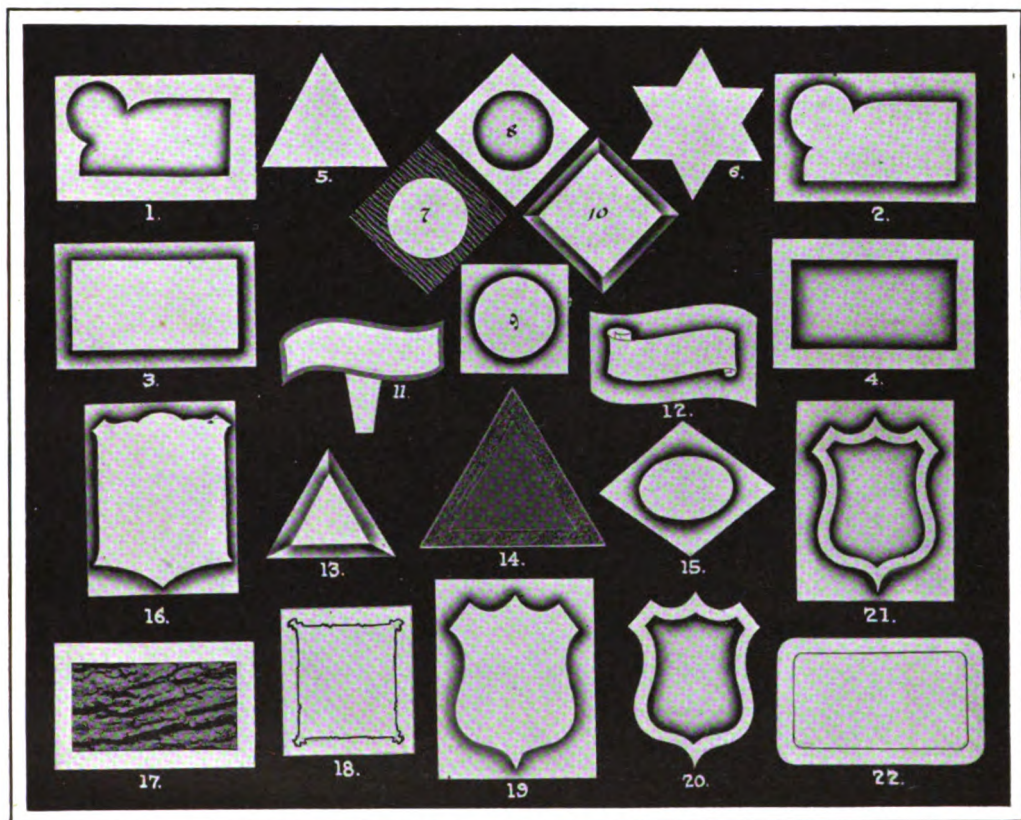


FIG. 108. DESIGNS WHICH MAY BE USED FOR PRICE TICKETS.

LETTERING ON SILK

All heavy or shading oil colors used on silk or satin should be mixed with naphtha to prevent them from spreading. For gilding use clear asphaltum thinned out with gold-size Japan and a few drops of turpentine. Asphaltum is a thick transparent color that dries rapidly and leaves a gloss. It is used by some card writers for show-card work if a rich gloss is wanted; it should be used as thick as possible as too much turpentine will ruin the gloss.

Lesson No. 24—Single Stroke Block Alphabet

EVERY window display should have an announcement show card to more forcibly call attention to the story. In other words a window display of merchandise without a show card, is like a bashful man with something real good to offer but afraid to speak.

Fig. 109 shows single stroke block alphabet which is quite clear from the reproduction, as all the strokes are designated with arrow marks. This letter is made with a No. 12 red sable rigger brush chiseled flat.



FIG. 109. SINGLE STROKE BLOCK ALPHABET. DIRECTION OF STROKE IS SHOWN BY ARROWS.

ROLLING THE BRUSH

To master the art of rolling the brush for this alphabet will require much patience and practice. In doing this work the brush is held in almost a perpendicular position, letting the brush rest easily between the fingers as you would a pencil. The thumb acts as a propeller. Letters formed in this way are made with part muscular and part finger movement. For practice work try C, D, Q and S, which when mastered will give you control of the remaining letters.

The accompanying show cards (Figs. 110, 111, 112) illustrate the use of this alphabet. The illustrations were all taken from the advertising pages of

IRON AGE-HARDWARE and serve as an excellent embellishment. The three show cards are finished with an air-brush border. This air-brush border is exactly the same design in each case, with the exception that the design is arranged so as to give an entirely different effect on each card. You will readily grasp the formation of these border designs if you carefully study the previous lessons.

In each case you will notice that the remainder of the lettering is made with the Soennecken pen. In fact, this brush work and the pen work make a very pleasing combination.

FOUR STYLES OF FIGURES

With this lesson (Fig. 113) we give a series of four different styles of figures to be used in conjunction with alphabets illustrated in previous lessons. All of these styles of figures are made with the flat brush and are very quickly exe-



FIG. 110. AIR-BRUSH BORDERED SHOW CARD ILLUSTRATING THE SINGLE STROKE BLOCK ALPHABET.

cuted. It would be advisable to practice on these diligently because figures play a very important part in show-card writing, as figures might justifiably be classified as the producers.

USE OF THE AIR PENCIL

Fig. 114 shows a sketch of the bulb or air pencil. This instrument is a rubber bulb with a nozzle attachment through which a thick fluid is forced, thus making a relief letter.

It is very important that close attention is paid to the proper mixing of material or composition used for this purpose.

One of the best and cheapest mixtures for this work is to take two parts of alabastine and one part of flour and mix dry. Now add enough water to make the mixture the consistency of thick molasses. Be sure to have the lumps well beaten out. For work that is of a permanent nature it is well to add a little liquid glue to insure its holding fast to the card. The following mixture is probably better when a great amount of work of a permanent nature is to be done.

Take 3 pounds of good whiting—add warm water, and mix, working the mixture into the consistency of paste. Then add a cupful of hot glue, half a wineglassful of molasses and a thimbleful of glycerine. Mix well together and



FIG. 111. AIR-BRUSH BORDERED SHOW CARD. ILLUSTRATED ALPHABET IN COMBINATION WITH SOENNECKEN PEN WORK.

stir to the consistency of mucilage. This should then be strained through a very fine strainer in order to take out all lumps. This composition should not be used cold but should be warmed sufficiently to make it run freely from the bulb pen.

MANIPULATION OF THE PENCIL

The bulb pencil should be fully loaded and operated with a careful pressure to obtain smoothness. The operator must work rapidly in order to secure the best effects. First work out all design work lightly with a lead pencil. After using, clean out the lead pencil thoroughly with warm water.

COLOR AND BRONZE

The designs can be worked out in any color by mixing dry color with the whiting or alabastine. For bronzing sprinkle the dry bronze powder over the

composition before it sets to the card. The surplus powder can always be saved for the next operation. One will find the work very fascinating if followed according to instructions. Remember that the proper consistency of the composition is a point that is very essential for good work.

HOME MADE PENCIL

A pencil for this purpose can be made very inexpensively by taking a common funnel and placing over this a canvas sack with gathering strings at both top and bottom. This sack should fit over the funnel and



FIG. 112. ANOTHER CARD WITH AIR-BRUSH BORDER ILLUSTRATING THE SINGLE STROKE BLOCK ALPHABET.

after the composition is placed in the sack it should be closed at the top after which the fluid is forced through the nozzle of the funnel the same as an ordinary air pencil.

PAINTING ON OILCLOTH

The best mixture for painting on oilcloth is asphalt two parts and dry lamp black one part, mixed by adding a little lamp black at a time. Thin with turpentine.

Another good black paint for this purpose, is ivory black, ground in japan, thinned with turpentine. The first mixture dries a glossy black, the second a dull black. In painting oilcloth always keep the surface flat, to prevent the

paint from running. First mark out your letters with charcoal or chalk, which can be washed off with a sponge after the sign becomes dry.

PAINTING ON CELLULOID

Use ordinary black shellac or the following: Ten parts of dry ferric chloride, 15 parts of tannin and 100 parts of acetone; dissolve the chloride in the acetone. Then mix the entire solution thoroughly. Apply with a small brush or pen.

EMBOSSSED ORNAMENTS EFFECTIVE

Professional cardwriters often use raised or embossed ornaments for embellishing the card. These come in the shape of wreaths, ovals, corner pieces, scrolls and the like, and are made of papier mache. As they are a German

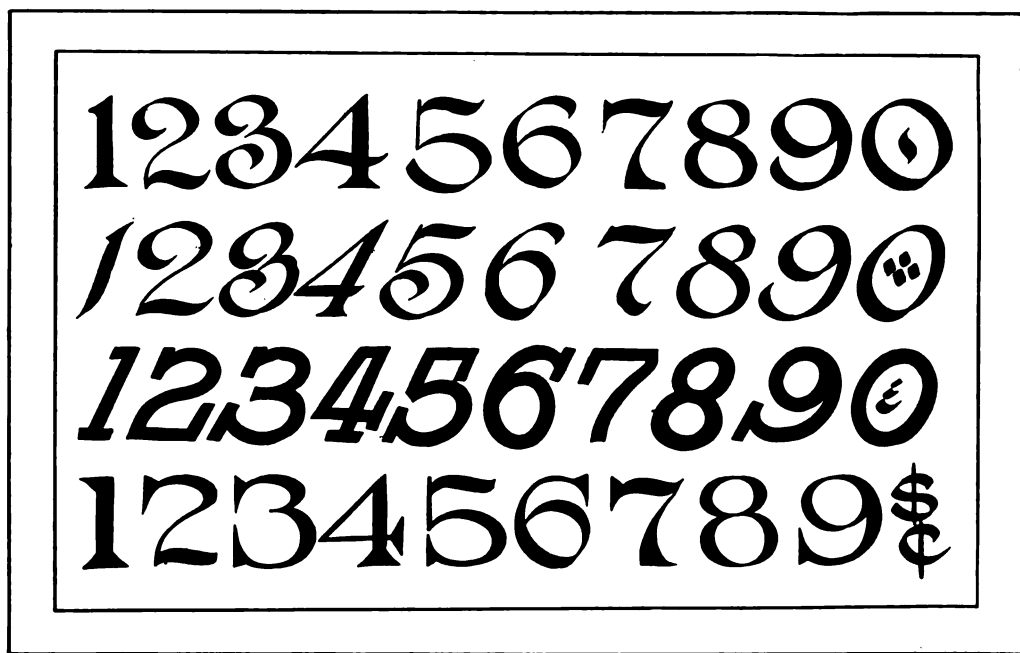


FIG. 113. SET OF FOUR SINGLE STROKE FIGURES.

product, they are often hard to secure in this country. However, they can often be purchased from picture dealers. It requires some care in placing these ornaments on the card.

The best way to do this is to first put your mucilage on a piece of glass and drop the ornaments on to this, using a small pair of pincers instead of the fingers.

BRONZE POWDER

Bronze powder can be bought in many colors, at various prices, but the colors mostly used by cardwriters are gold and silver (aluminum). It is advisable to keep this powder in small bottles as it is more easily handled in this way

and this will also keep it free from moisture. This powder can be mixed with mucilage and water, the same as you mix dry colors for card work. But the best results can be secured by using the bronzing fluid which comes in small

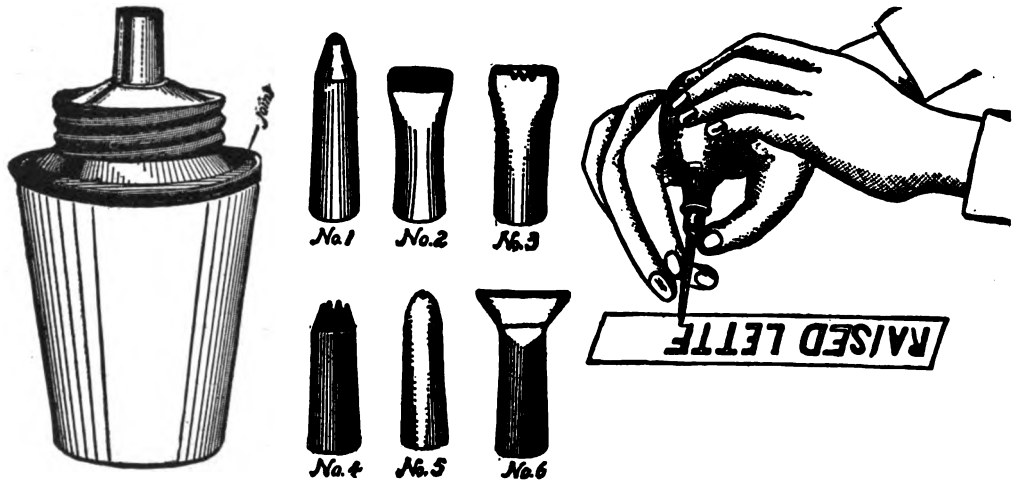


FIG. 114. THE AIR PENCIL AND SIX DIFFERENT TUBES FOR SECURING VARIOUS DECORATIVE EFFECTS.

bottles and is inexpensive. A bronze fluid can be mixed with varnish and turpentine. Another method of applying bronze is to first paint the surface to be covered with the shellac diluted in alcohol and sprinkle the dry bronze over this.

Lesson No. 25—Brush Outline Script

BRUSH script (Fig. 115) is a style of lettering with which every card writer should familiarize himself, as it is better fitted for certain kinds of work than is any other letter, and can very often be effectively used to give relief and finish to plainer forms of lettering.

The brush script letters are mostly used on show cards when a larger letter is wanted than can be made with a Soennecken pen or with a flat brush No. 12.



FIG. 115. OUTLINE SCRIPT BRUSH ALPHABET.

In fact, the finished appearance is similar to that of a flat brush letter, although it is made differently since it takes a number of strokes to form the various sections, these sections completing the letter.

RULES FOR PRACTICE WORK

In practicing these letters, hold the brush in the same position as in plain lettering, which was illustrated and explained in Lesson No. 1. Follow the strokes according to the small arrows, always working on the point of the brush and move quickly, completing all the strokes in the word or words on a single line before filling in. Having completed the filling-in process, start with the

next line. Common wrapping paper will answer for practice work. This work is done with a No. 6 brush.

The capitals should be ruled in spaces about $1\frac{1}{2}$ in. apart; lower case about 1 in. apart. That is, the main body of the letter should be of this height; letters such as *a, c, e* and *i*. Of course, in letters such as *d, f, g* and *h* allowance must be made for their upper or lower extensions. Draw out each letter with a pencil before outlining with the brush until you become thoroughly familiar with their construction.

THE OBLIQUE STYLE

The oblique style, illustrated (Fig. 115), is without question the easiest executed and most commonly used, but the upright character is used by some artists on account of its not being so common. In writing this letter, always

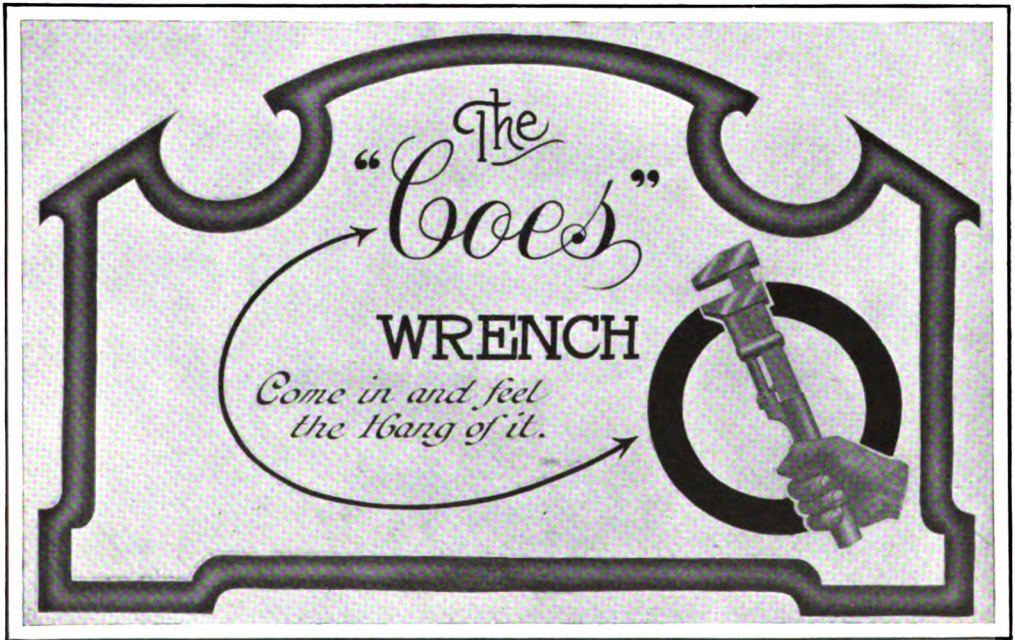


FIG. 116. A GOOD ILLUSTRATION FOR SHOW-CARD WORK TAKEN FROM ADVERTISING PAGES OF IRON AGE-HARDWARE.

endeavor to have the slant the same. This is very important in order to secure a well written card, since other imperfections, such as uneven shading and strokes will be concealed to a great extent if the symmetry of the slant is well executed.

The idea is to imitate pen characters as closely as possible, and this is therefore a very easy alphabet for the beginner to learn, as the proportions and shape of script are familiar to everyone. Here lies a great advantage, as the most difficult part of card work is fixing the proper proportion and shapes of letters firmly on the mind. As everyone has an individual style of writing, the formation of these letters will naturally follow to match the different styles of handwriting. This can be followed either in slant, straight or backhand, with-

out interfering to any great extent with the general formation. The characters may also be extended or condensed, lengthened or broadened, according to the individual tastes of the card writer. One who is a good penman may become very efficient in this style of lettering with very little practice.

When forming words be sure to connect each letter as in ordinary writing. In some cases it will be necessary to reconstruct the letter to make the connections gracefully, as in the letter *n*, in the word *one*.

The accompanying show cards (Figs. 116, 117, 118) give three excellent examples of air-brush border work. The head line lettering shows the use of the



FIG. 117. AIR-BRUSH BORDER WITH OUTLINE SCRIPT USED FOR HEADLINE WORK.

accompanying script alphabet in combination with Soennecken pen work. Each card is further embellished with illustrations taken from the advertising pages of IRON AGE-HARDWARE.

USE OF DECORATIVE SCROLLS

One of the accompanying cards (Fig. 119) shows a number of scroll ideas and border designs which can often be used to advantage in show-card writing.

Use all decorative work on show cards sparingly, otherwise you are apt to impair the legibility of the card or present an amateur appearance. The designs shown on the accompanying reproduction are given for practice work, and should be made freehand of a size to conform with the card you are lettering. One or, at the very most, two of these designs on a single card is sufficient to insure an artistic effect.

It might be well for the beginner in scroll work to first outline the principal strokes with a lead pencil. This plan will, no doubt, insure a better layout. Expert cardwriters, however, do all scroll work in a free and graceful off-hand. Freedom of movement is the secret to successful scroll work. After giving this work the proper study, you will no doubt be surprised at the endless variety of beautiful designs that it is possible to originate. In fact, it is easier to originate scroll work than to follow a copy.

One should study the varieties of scrolls; almost any magazine containing illustrated advertising will answer as a text book for this subject, and practice



FIG. 118. AIR-BRUSH BORDER USED IN COMBINATION WITH OUTLINE SCRIPT AND PEN LETTERING.

will give the proper training to the hand and eye. The various designs accompanying this lesson give a number of good ideas along this line. In practice work these designs with slight revision will suggest construction of other suitable scrolls for show cards of all sizes.

LIGHT HANDLING OF THE BRUSH

A word of warning might be timely regarding the holding of the brush. In order to secure the most effective design it is necessary to hold the brush in a light, easy way. Do not hold the brush too lightly but still firmly. Put plenty of force and life into your work. Do not allow the hand to rest heavily as this will retard your movement and the result will often show on the finished card.

By giving a little attention to this method of enlargement, you will find it will answer admirably for show-card writing purposes, and that it has the distinct advantage of a saving in time over the block system previously described.

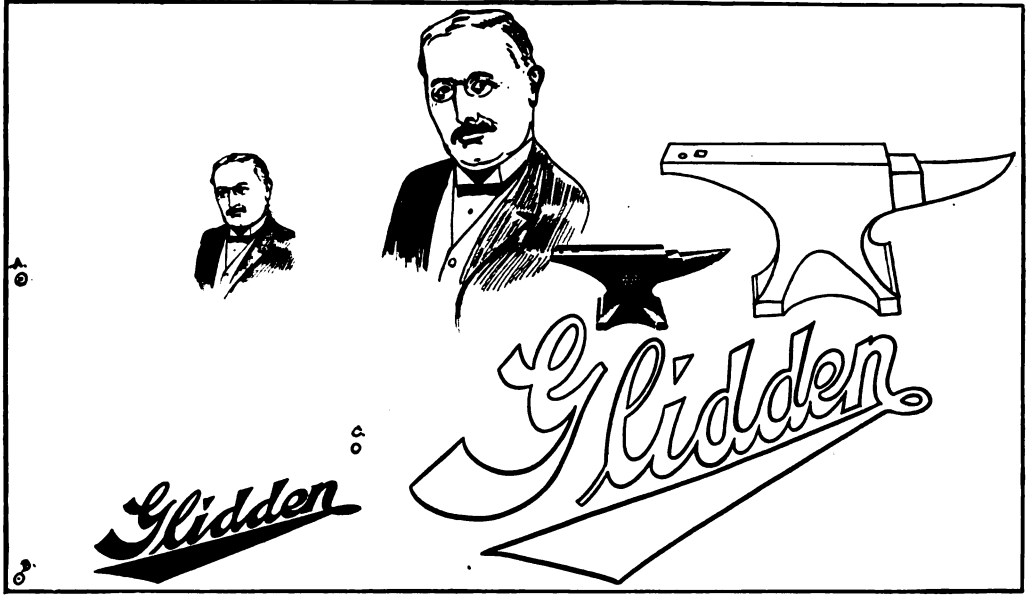


FIG. 121. EXAMPLES OF ENLARGEMENTS WITH THE HOME MADE PANTOGRAPH.

INDEX TO ILLUSTRATIONS

A

	PAGE
Air-Brush Alphabet Condensed.....	87
Air-Brush Alphabet Condensed in Use.....	87-89-90
Air-Brush Borders.....	53
Air-Brush Capitals.....	77
Air-Brush Figures.....	109
Air-Brush Full Block Alphabet.....	106
Air-Brush Full Block Alphabet in Use.....	107-108-110-111
Air-Brush Letters.....	50
Air-Brush Letters in Use.....	51-52-59-60-61-62-64-65-66-67-69-79-81
Air-Brush Outfit.....	86
Air Pencil.....	131
Artist Single Stroke Letters.....	58
Artist Single Stroke Letters in Use.....	59-60-61

B

Block Single Stroke Alphabet.....	126
Block Single Stroke Alphabet in Use.....	127-128-129
Border Designs.....	136
Border Folding.....	117
Brushes Before and After Chiseling.....	102

C

Cutout, Use of.....	94
---------------------	----

D

Drawing the Ellipse.....	62
Dutch Letters in Use.....	73-74
Dutch Modern Alphabet.....	71
Dutch Slanting Alphabet.....	71

E

Egyptian Double Stroke.....	30
Egyptian Double Stroke in Use.....	31-32-33
Egyptian Spurred.....	24
Excelsior, Use of.....	85

F

Figures Single Stroke.....	130
Fixtures Show Cards.....	124
Fundamental Principles.....	9

G	
	PAGE
Gothic Single Stroke	13
Gothic Single Stroke in Use	15-16-17
Gothic Slanting	19
Gothic Slanting in Use	21
H	
Holding the Brush	10
I	
Inexpensive Outfit	9
L	
Layout Correct	118
O	
Old English Modified	93
Old English Modified in Use	94-95
Old English Modified Alphabet	120
Old English Modified Alphabet in Use	121-122-123
P	
Pantograph Enlargements	137
Pantograph Home Made	136
Payzant Pen	63
Payzant Pen Alphabet	64
Payzant Pen Lettering in Use	64-65
Pen Borders	99
Pen Letters in Use	55-57
Price Ticket Designs	125
R	
Roman Figures	48
Roman Outlined	44
Roman Outlined in Use	45-46-47
Roman Single Stroke	35
Roman Single Stroke in Use	36-38-39
Round Writing Alphabets	97
Round Writing Alphabets in Use	98-99
S	
Sawdust, Use of	85
Script Brush Outline Alphabet	132
Script Brush Outline Alphabet in Use	133-134-135
Script Single Stroke	40
Script Single Stroke in Use	41-42-43
Skeleton Alphabet	113

INDEX TO ILLUSTRATIONS

141

	PAGE
Skeleton Alphabet in Use.....	114-115-116
Soennecken Pen Alphabet.....	55
Spatter Work, Process.....	84
Spatter Work, Screen.....	84
Spur and Combination Alphabet.....	82
Spur and Combination Alphabet in Use.....	82-83

T

Thick and Thin Alphabet.....	78
Thick and Thin Alphabet in Use.....	79-80

V

Vertical Single Stroke Alphabet.....	101
Vertical Single Stroke Alphabet in Use.....	103-104-105

INDEX GENERAL

A

	PAGE
Accessories	9
Air-Brush Alphabet	67
Air-Brush Block Letter	106
Air-Brush Borders	51-52-64-102-120
Air-Brush Capitals	76
Air-Brush Condensed Alphabet	89
Air-Brush Cost	49
Air-Brush Drum and Outfit	87
Air-Brush Figures	107
Air-Brush Ink	67
Air-Brush Letters	50
Air-Brush Letter Formation	67
Air-Brush Uses	49
Air-Brush Work	49-68-107
Air Pencil Mixture	128
Atomizer, Use of	84
Average Size of Cards	54

B

Backgrounds	37
Beginners, Suggestions for	13
Beveled Edge	70
Block Single Stroke Alphabet	126
Board for Practice Work	12-14
Board, Utilizing Soiled	111
Borders, Pen	99
Bronzes, Use of	104
Bronze, Dry	104
Bronze, Liquid	105
Bronze, Powder	130
Bronze Water Color	104
Brushes	8
Brushes, Care of	22-101
Brushes, Defective	16
Brushes, Holding the	12
Brushes, How to Trim	74

C

Carbonic Gas	86
Cardboard, Colored	72

	PAGE
Cardboard, Price.....	72
Cardboard, Selection of.....	71
Cardboard, Sizes.....	72
Cardboard, Tinting.....	109
Celluloid, Painting on.....	130
Chiseling the Brush.....	16
Circle, Drawing the.....	61
Colors, Distributing.....	9
Colors, Distemper.....	9
Colors, Dry.....	9
Colors, Mixing.....	102-109
Colors, Mixing Four.....	108
Colors, Mixing Three.....	108
Combination Alphabet.....	83
Compass, Use of the.....	62
Component Parts for Letter Stroke.....	37
Condensed.....	38
Curved Line Letters.....	14
Cutouts, How to Use.....	94
Cyma.....	38

D

Decorative Work.....	121
Don'ts for Card Writers.....	28

E

Ellipse, Drawing the.....	60
Effects of Show Cards.....	42
Egyptian Double Stroke.....	30
Egyptian Spurred.....	25
Embellishments, Use of.....	26
Extending.....	38

F

Face.....	37
Figures.....	22
Figures, Four Styles.....	127
Figure Practice.....	80
Figures, Roman.....	47
Fine Line.....	37
Flat Stroke Practice.....	93
Flattening the Brush.....	16
Fundamental Principles.....	10

G

Glass, Lettering on.....	124
Gothic, Single Stroke.....	14
Gothic, Slanting.....	20
Guide Lines.....	73-74

H

	PAGE
Hight of Letters.....	22
Hints on Card Work.....	69
Holders, Use of.....	121
Holiday Card Planning.....	75
Holiday Embellishments.....	86

I

Introductory Remarks.....	7
Ink, White.....	22
Initial Letter Treatment.....	51

L

Laying Out the Cards.....	21
Layout, Correct.....	118
Letters, Filling in.....	45
Lighting Work Table.....	8
Line Work.....	12

M

Materials, Cost of.....	14
Muslin, Lettering on.....	124

N

Natural Ability.....	79
----------------------	----

O

Oilcloth, Painting on.....	129
Old English Modified.....	92-120
Order Blank.....	73
Ornaments, Embossed.....	130
Ornamentations, Use of.....	66
Outlines.....	37

P

Paints.....	9
Paint for Mirror and Glass.....	103
Pantograph, Use of.....	136
Pantograph Home Made.....	136
Pattern Cutting.....	116
Patterns, Use of.....	111
Payzant Pen Letters.....	63
Payzant Pen, How to Use the.....	63
Pen Holder.....	9
Pen, Holding the.....	56
Pen, Modernized Dutch Letter.....	72
Pen, Selection of the.....	55

	PAGE
Pen, Modernized Dutch Letter	72
Pencil Practice	20
Pick up a Card, How to	112
Pointers on Show Card Work	64
Points to Remember	20
Position of the Hand	11
Practice Work	10-30-43
Price Ticket Designs	123
Public Stamp Signature	99
Punctuation, Regarding	100

R

Rolling the Brush	126
Roman Outline	44
Roman Single Stroke	35
Round Writing Alphabets	96
Ruler	8

S

Scrap Book	69
Script Brush Outline Alphabet	132
Script Single Stroke	40
Scrolls, Handling the Brush for	135
Scrolls, Use of	134
Shading	59
Shading the Letters	93
Shading, The Proper Angle in	60
Short Cuts	73
Signature Cut Treatment	53
Silk, Lettering on	125
Single Stroke Artist	58
Single Stroke Vertical Alphabet	101
Sizes, Store Show Card	15
Skeleton Alphabet	104
Soap, Lettering with	103
Soennecken Pen Holders	56
Soennecken Pen Letters	54
Spacing	21-32
Spacing, No Set Rule	36
Speed, Regarding	114
Spatter Work	84
Spatter Work Frame	84
Spatter Work Results	84-85
Spurs	31-37
Spurred Roman Alphabets	82
Stock Cards	94
Striping and Border Work	25

INDEX GENERAL

147

	PAGE
Striping, Methods of.....	26
Striping, Suggestions for.....	27
Stroke, Ending the.....	11

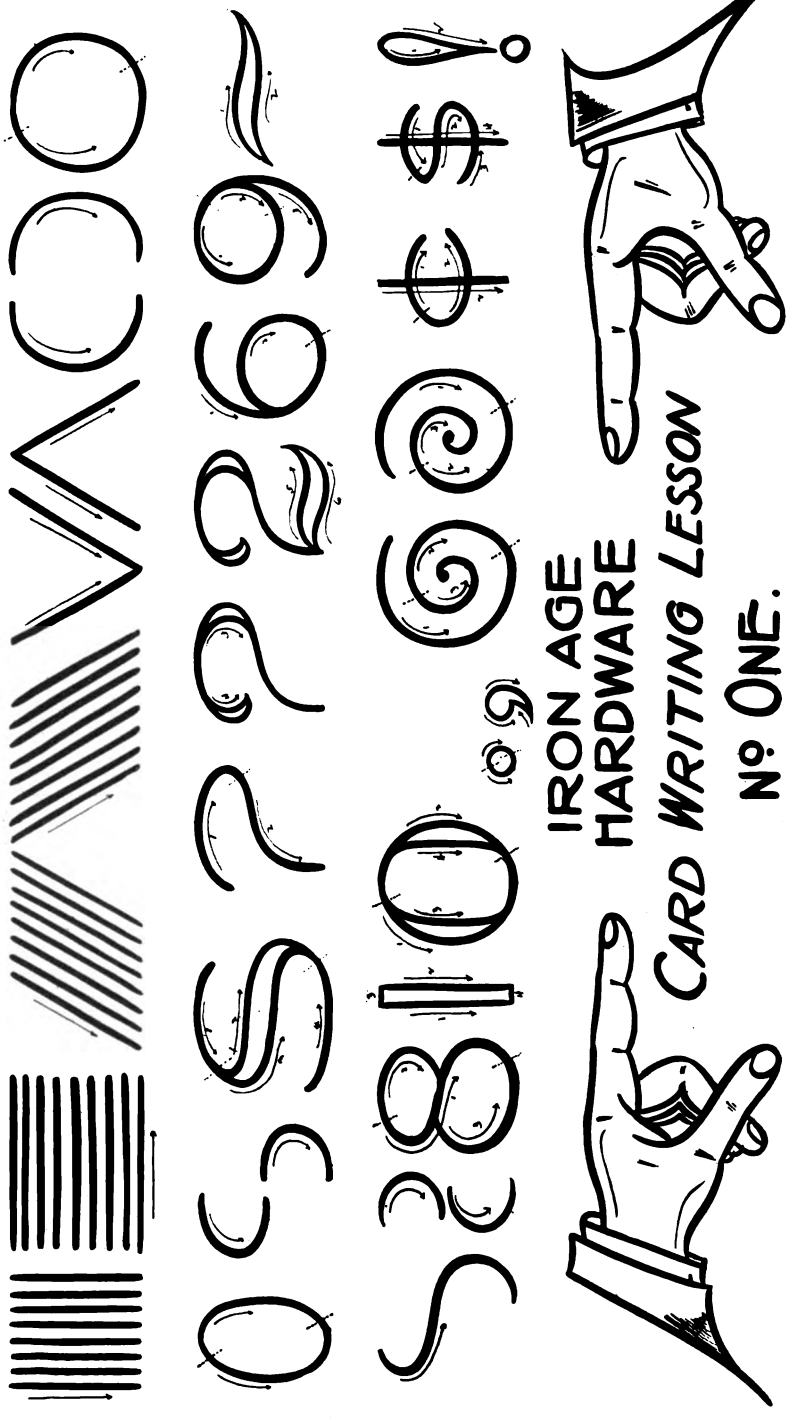
T

T Square.....	8
Table.....	8
Table Top Slanting.....	88
Thick and Thin Outline Alphabet.....	78
Tracing Wheel, Use of.....	117
Trade Mark Treatment.....	53
Transfer Work.....	70-116
Transferring Designs.....	117

W

Width.....	37
Word Underlining.....	28
Wording, Show Card.....	32
Work Room.....	8

PLATE 1

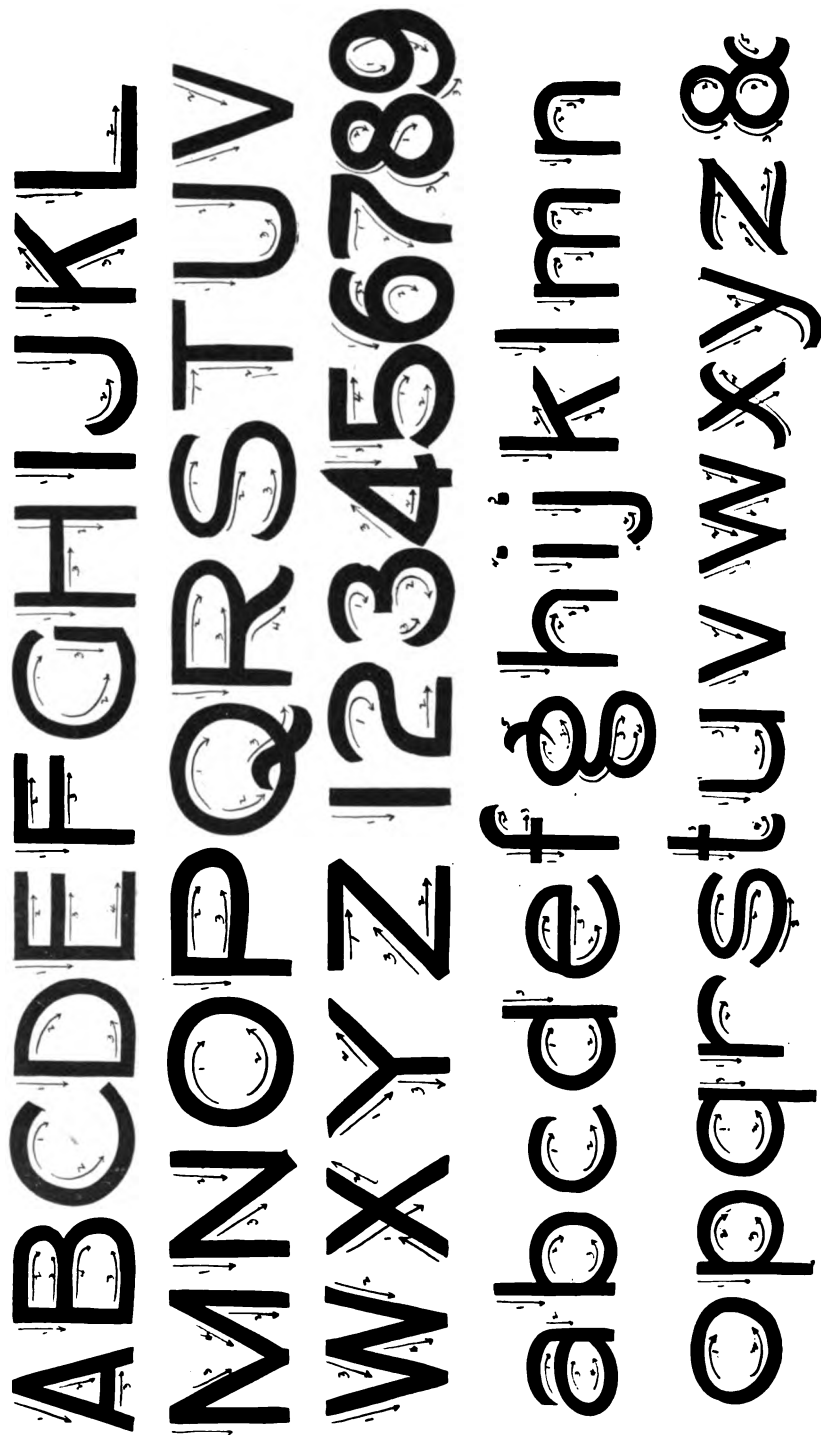


Guide lines 1 3/4 inches high

ELEMENTARY BRUSH STROKES

LESSON No. 1

PLATE 2



LESSON No. 2

SINGLE STROKE BRUSH WORK
GOTHIC ALPHABET

Lower Case, 1 inch
Capital, 1½ inches

PLATE 3

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z 1 2 3 4 5 6 7 8 9
a b c d e f g h i j k l m n
o p q r s t u v w x y z

LESSON No. 3

SINGLE STROKE BRUSH WORK
SLANTING GOTHIC ALPHABET

Lower Case, 1 inch
Capitals, 1½ inches

PLATE 4



LESSON No. 4

SINGLE STROKE BRUSH WORK
SPURRED EGYPTIAN ALPHABET

Lower Case, 1 inch
Capitals, 1 3/4 inches

PLATE 5



LESSON No. 5

DOUBLE STROKE BRUSH WORK
EGYPTIAN SPURR ALPHABET

Capitals 2 inches

PLATE 6



LESSON No. 6

SINGLE STROKE BRUSH WORK
ROMAN ALPHABET

Lower Case, 1 inch
Capitals, 1 5/8 inches

PLATE 7

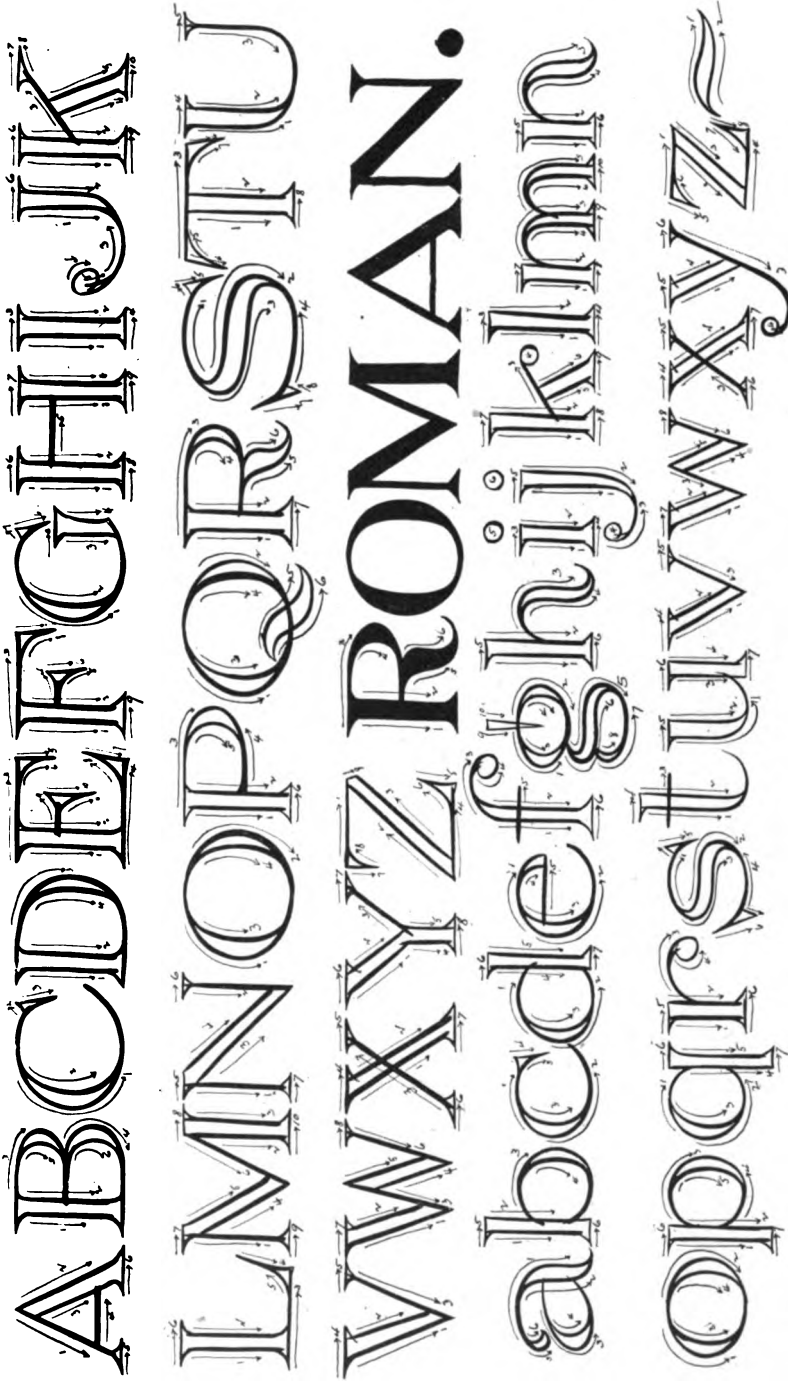
A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z A B C D E F G H I J K L M N
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z &

LESSON No. 7

SINGLE STROKE BRUSH WORK
 ROMAN SCRIPT ALPHABET

Lower Case, 1 inch
 Capitals, 1 5/8 inches

PLATE 8



LESSON No. 8

OUTLINE BRUSH WORK
ROMAN ALPHABET

Lower Case, 1 inch
Capitals, 1¾ inches

PLATE 9

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 123456789
 abcdefghijklmn
 opqrstuvwxyz.

LESSON No. 9

AIR BRUSH OVER BRUSH LETTERING
MODERN GOTHIC ALPHABET

Lower Case, 1 inch
Capitals, 1 7/8 inches

PLATE 10

abcdefghijklmnopqrstu
 vwxyz ÷ 123456789\$¢
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z &

LESSON No. 10

SOENNECKEN PEN WORK
ROMAN ALPHABET

Lower Case, ½ inch
Capitals, ¾ inch

PLATE 11

abcdefghijklmnopqrs
tuvwxyz ÷ Roman-pen ÷
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

LESSON No. 10

SOENNECKEN PEN WORK
SLANTING ROMAN ALPHABET

Lower Case, $\frac{1}{2}$ inch
Capitals, $\frac{3}{4}$ inch

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z Artists'
 a b c d e f g h i j k l m
 n o p q r s t u v w x y z

PLATE 13

abcdefghijklmnopqrstuvwxyz ÷ Payzant.
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ.&.

LESSON No. 12.

PAYZANT PEN LETTERING
 "MODERN AMERICAN STYLE"

Lower Case, $\frac{5}{8}$ in. high
 Capitals, $\frac{7}{8}$ in. high

PLATE 14

a b c d e f g h i j k l m n o p q r s t
u v w x y z . 1 2 3 4 5 6 7 8 9 0 \$ % . ,
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z & ? . ,

LESSON 12

PAYZANT PEN WORK
SLANTING GOTHIC ALPHABET

Lower Case, ½ inch
Capitals, ¾ inch

PLATE 15



LESSON No. 13

AIR-BRUSH STENCIL WORK
ROUNDED UP AIR-BRUSH EFFECT

$\frac{2}{4}$ inches high

PLATE 16

abcdefghijklmnopqrstuvwxyz
xy31234567890 :-;:21&-
ABCDEFGHIJKLmnopqrs
tuvwxyz - Dutch Letters:-

LESSON No. 14

**SOENNECKEN PEN WORK
"DUTCH LETTERING"**

**Lower Case, 1/2 inch
Capitals, 7/8 inch**

PLATE 17

a b c d e f g h i j k l m n o p q r s t u
v w x y z 1 2 3 4 5 6 7 8 9 ? ! ÷ & „
A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Slant „

LESSON No. 14

SOENNECKEN PEN WORK
 "SLANTING DUTCH LETTERING"

Lower Case, ½ inch
 Capitals, ⅞ inch

PLATE 18

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z 1 2 3 4 5 6 7 8
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z &

LESSON No. 15

OUTLINE BRUSH WORK
 THICK AND THIN ALPHABET

Lower Case, 1 inch
 Capitals, 1 3/4 inches

PLATE 19

aa b c d e f g g h i j k l m
 n n o p q r s t u v w x y z z!
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

*Made with Soennecken Pens
 1½ - 1 & 2½.*

LESSON No. 16

SOENNECKEN PEN WORK
 EXTENDED HEAVY SPURR ALPHABET

Lower Case, ½ inch
 Capitals, ⅝ inch

PLATE 20

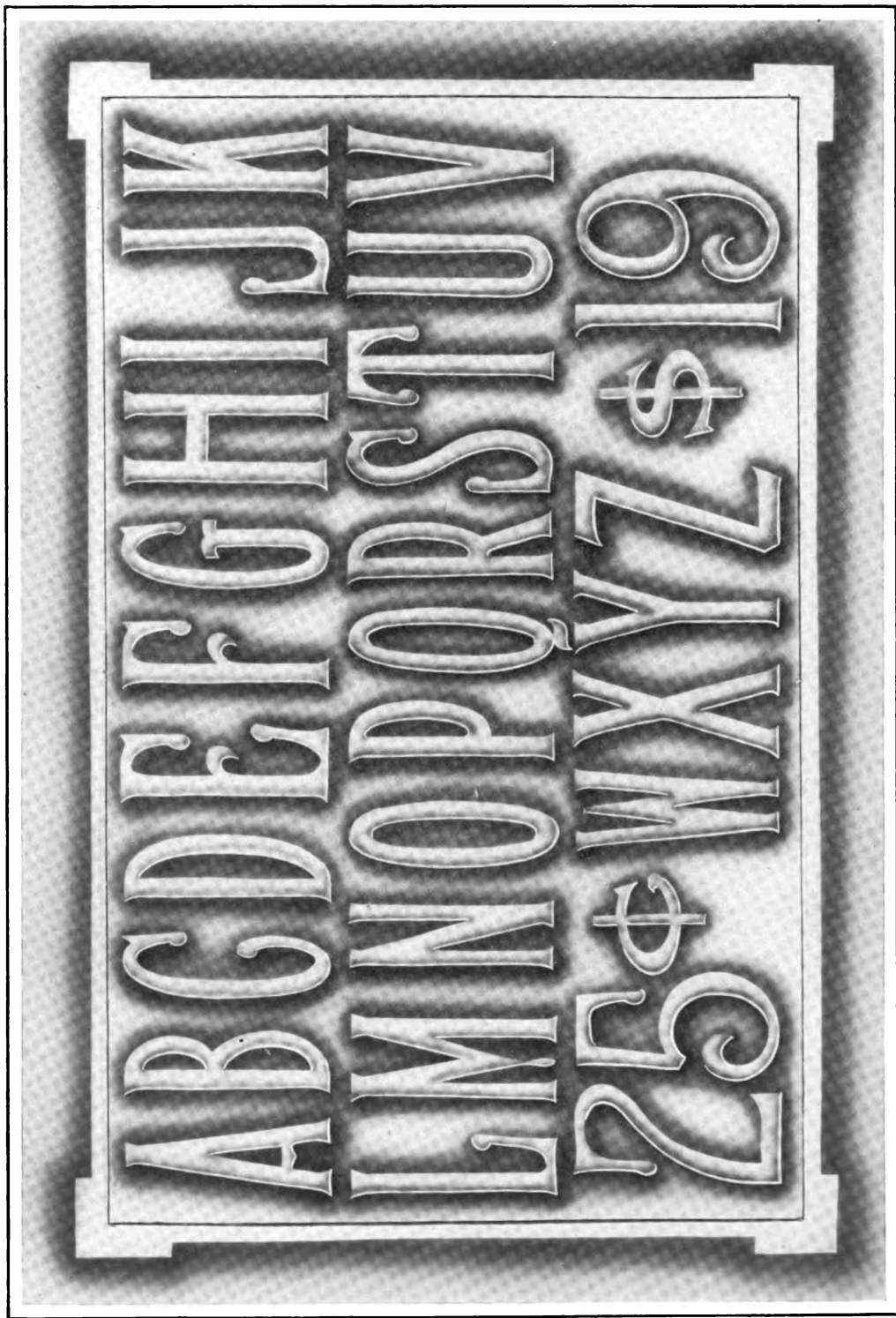
A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z &c
 A Combination.....

LESSON No. 16

PEN AND BRUSH COMBINATION
 "KNOCK OUT STYLE"

Lower Case, ½ in. high
 Capitals, ⅝ in. high

PLATE 21



LESSON No. 17

AIR-BRUSH STENCIL WORK
 ROUNDED UP EFFECT. SLIM STYLE

4 1/2 inches high

PLATE 22

abcdefghijklmnopqrstuvwxyz
tuvwxyz 1234567890&
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z ?

LESSON No. 18

SOENNECKEN PEN WORK
MODIFIED OLD ENGLISH

Lower Case $\frac{1}{2}$ inch
Capitals $\frac{3}{4}$ inch

PLATE 23

*abcdefghijklmnopqrstu
vwxyz Slanting old English*
A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z & ? ! ; :

LESSON No. 18

SOENNECKEN PEN WORK
SLANTING OLD ENGLISH MODIFIED

Lower Case $\frac{1}{2}$ inch
Capitals $1\frac{5}{8}$ inches

PLATE 24

abcdefghijklmnopqrstuvwxyz
123456789 Round ÷
abcdefghijklmnopqrstuvwxyz
pqrstuvwxyz&?@”

LESSON No. 19

SOENNECKEN PEN WORK
SEMI-ROUND WRITING ALPHABET

Lower Case, ½ inch
Capitals, ⅞ inch

PLATE 25

a b c d e f g h i j k l m n o p r s t u
 v w x y z ÷ 1 2 3 4 5 6 7 8 9 \$ ¢ &
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

LESSON No. 19

SOENNECKEN PEN WORK
ROUND WRITING ALPHABET

Lower Case, ½ inch
Capitals, ⅞ inch

PLATE 26

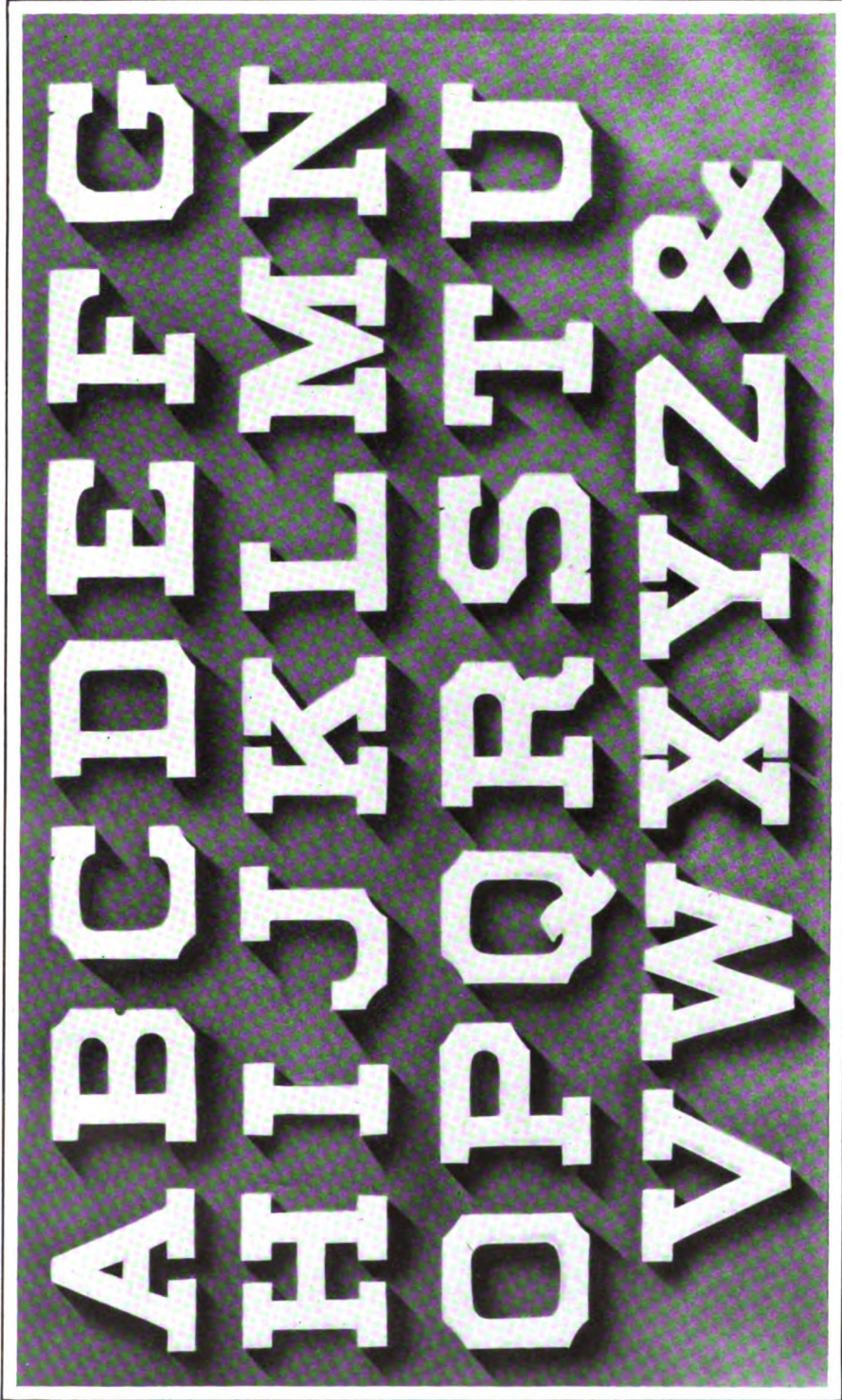
A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z 1 2 3 4 5 6 7 8 9 0 \$ ¢
a b c d e f g h i j k l m n
o p q r s t u v w x y z

LESSON No. 20

SINGLE STROKE BRUSH WORK
“VERTICAL STROKE” ALPHABET

Lower Case 1 inch
Capitals 1½ inches

PLATE 27



LESSON No. 21

AIR-BRUSH STENCIL WORK
SHADED BLOCK ALPHABET

2 inches high

PLATE 28



LESSON No. 21

AIR-BRUSH STENCIL WORK
MODERN NUMERALS

2 inches high

PLATE 29

A B C D E F G H I J
 K L M N O P Q R S T
 U V W X Y Z & ÷
 S K L E L E H O K

LESSON No. 22

SINGLE STROKE BRUSH WORK
 SKELETON SHADED ALPHABET

Capitals 2 inches

PLATE 30



LESSON No. 23

SINGLE STROKE BRUSH WORK
MODIFIED OLD ENGLISH

Lower Case, 1 1/8 inches
Capitals, 1 1/8 inches

PLATE 31



LESSON No. 24

SINGLE STROKE BRUSH WORK
MODERN BLOCK

Lower Case 1 inch
Capitals 1½ inches

1234567890
 1234567890
 1234567890
 1234567890

UNIVERSITY OF CHICAGO



34 738 799

TT	488690
360	Hurst
H84	Hardware showed
	writing
NOV 21	make
Je2027K	
N23872	H. Kneip
F14288	Karl D. Reyer

Hurst

488690

